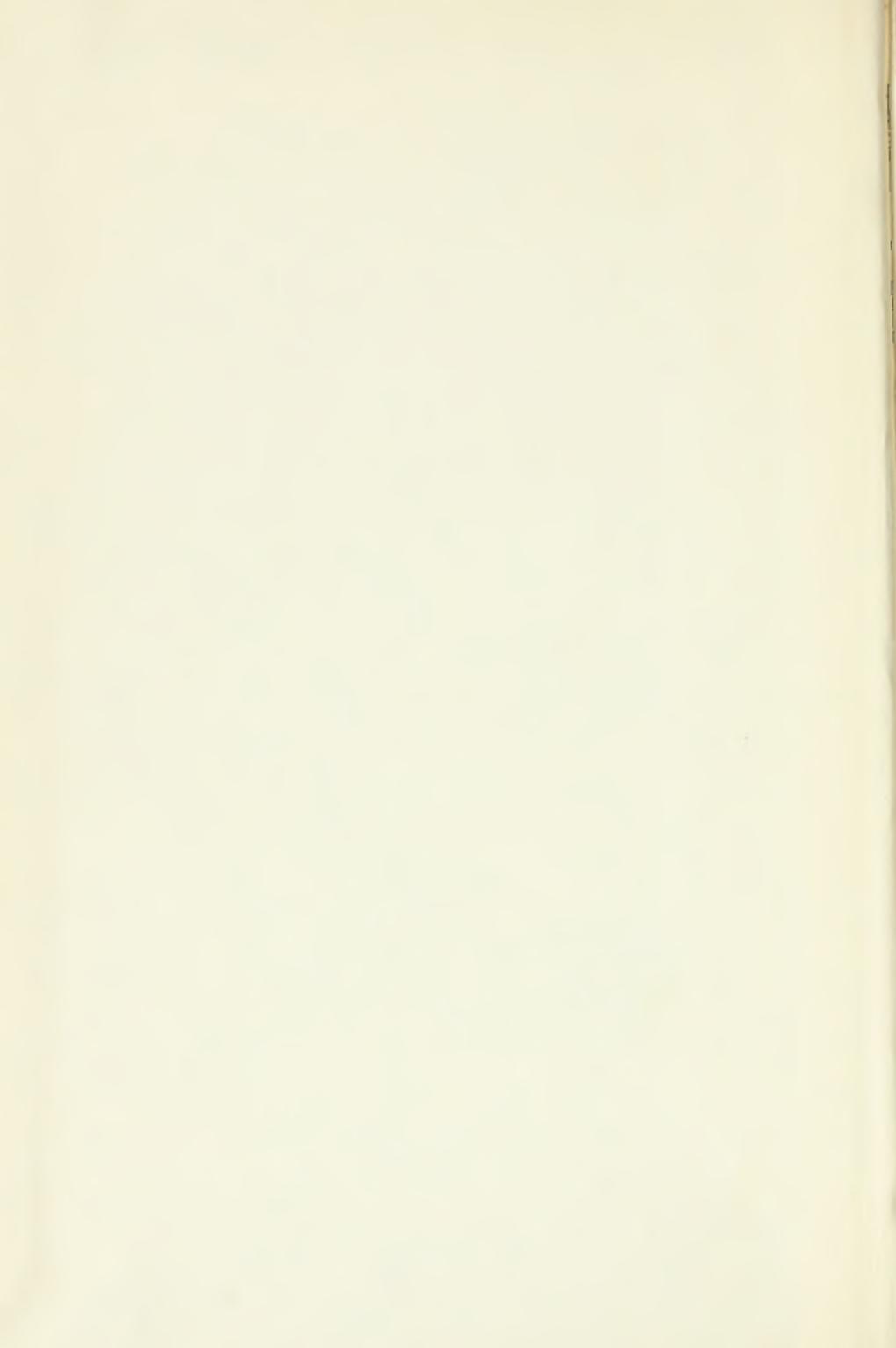
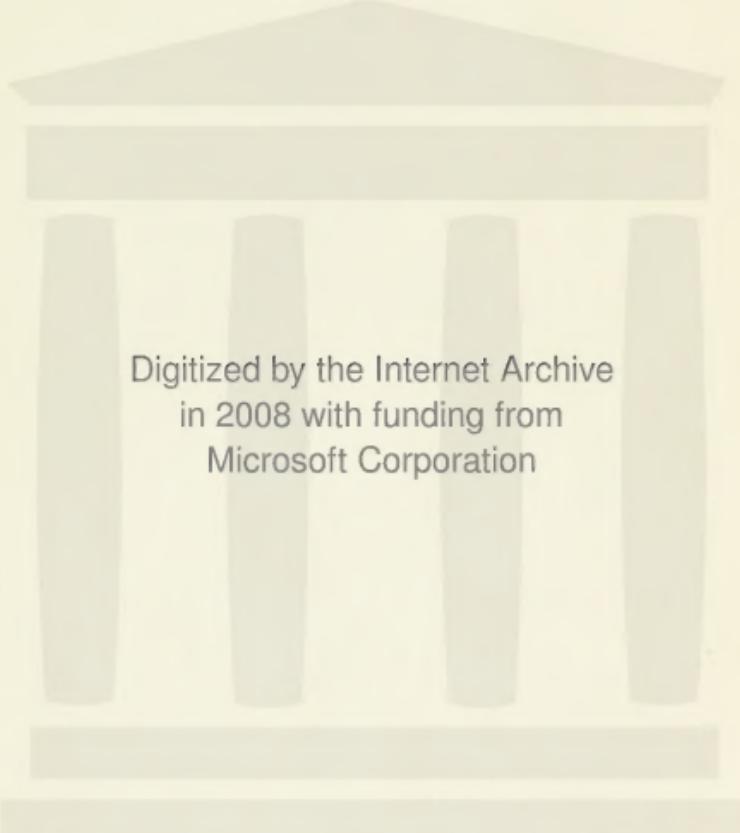


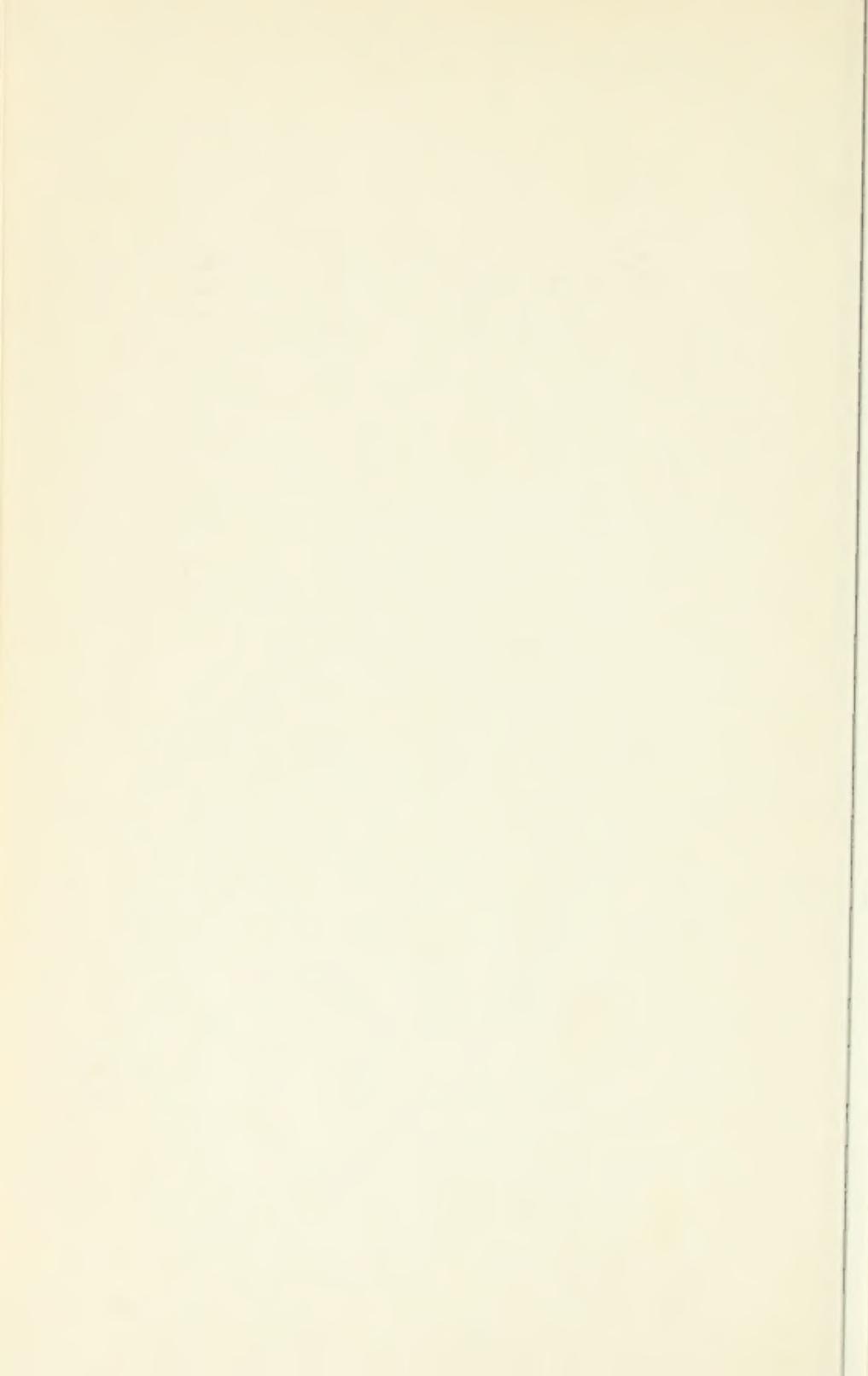


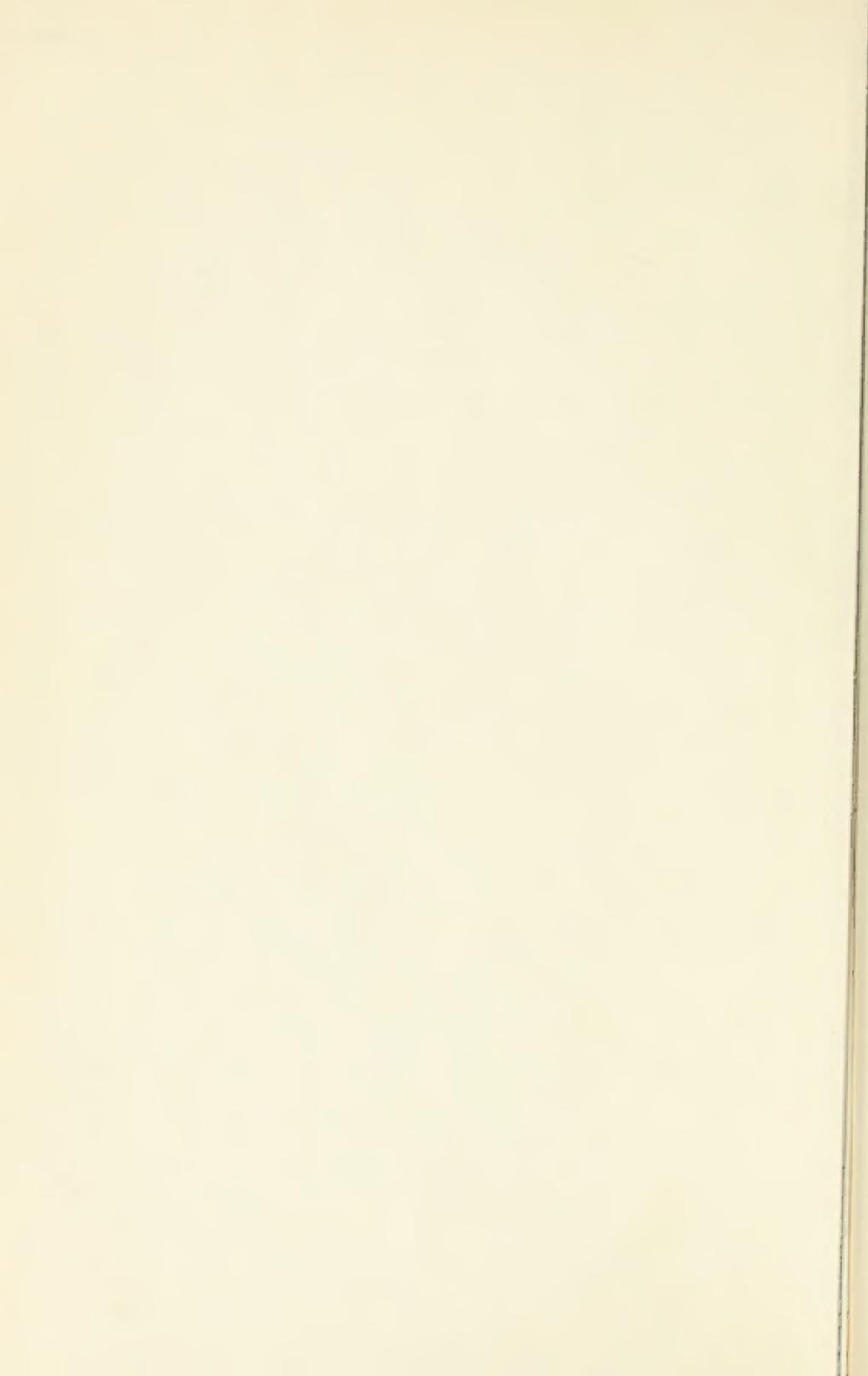
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EURIPIDES

ION

EDITED

WITH INTRODUCTION, NOTES, AND CRITICAL APPENDIX

FOR UPPER AND MIDDLE FORMS

BY

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PART I. INTRODUCTION AND TEXT

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INTRODUCTION.

THE date of the representation of the *Ion* is unknown, and the play itself affords little or nothing in the way of internal evidence. No inference can fairly be drawn from the supposed allusion, in l. 1592, to the victory of Phormion off the headland of Rhium in 429 B.C., the earliest date that can with any probability be assigned to the *Ion* being posterior to that event and the reference too slight to be of any real value. The evidence derived from versification, as shown in the free use of 'resolved' feet, both in iambic and lyric passages, and in the introduction of trochaic tetrameters, has been taken to indicate a rather late period, probably between the years 425 and 418 B.C., or even later still.

Date of the
play.

The usual introductory prologue precedes the action. In the older drama, where the subjects were taken from familiar legends and traditions, the audience were supposed to be well acquainted with the story; but owing to the greater complication of plot and novelty of incidents which Euripides introduced, an explanatory prologue became indispensable. This Prologue is accordingly spoken by Hermes, in the character of the brother of Apollo, by whose command the infant

child of Creusa had been secretly conveyed to Delphi¹. If the whole of it be genuine (and the MSS. exhibit no evidence to the contrary), it must be admitted that it anticipates the *dénouement* to a greater extent than was absolutely required for the previous instruction of the audience. For Apollo is made to declare, not only his general intentions towards Ion and his descendants, but also part of the means whereby these intentions are to be accomplished (ll. 69-75), viz. the concealment for a time of his own paternity and the substitution of Xuthus as the reputed father of Ion, in order to secure his adoption into the royal family of the Erechtheidae.

[Klinkenberg, in his treatise *De Eurip. Prologorum Arte et Interpolatione* (1881) rejects a large portion of this prologue, especially ll. 20-27 and 67-75, and attempts to reconstruct the whole. But his arguments are far from convincing, though he justly observes that the prologues of Euripidean plays are peculiarly liable to interpolation, such additions being easily introduced and the play itself providing ample materials for the purpose.]

The Prologue ended, Hermes retires to await the result, and the first scene opens with the appearance Summary of
the Plot. of Ion in front of the temple, attended by the nobles of Delphi. In a monody of rare beauty he describes the duties of his office. Presently enter the Chorus, a company of Athenian maidens in attendance upon their queen Creusa. After admiring the temple and its sculptures they accost Ion and introduce him to their mistress, who is at this moment advancing. At the sight of

¹ The details of the story will be found in the summary prefixed to the notes on ll. 1-81, and need not be repeated here.

Apollo's temple she bursts into tears and Ion courteously inquires the cause of her sorrow. This leads to a long but skilfully contrived dialogue, in which Creusa tells Ion the reason of her visit to Delphi, how that she and her husband Xuthus are childless and are come to inquire of Phoebus concerning their hope of offspring. Ion relates his own story, lamenting that he knows not his parents and has no clue to finding them. Creusa moved to sympathy is led to disclose her secret, not in her own character, but pretending that she has come to Delphi on behalf of a 'friend' to consult Phoebus respecting the fate of her child. Ion discourages the attempt, but Creusa, upbraiding the god for his cruelty, declares her intention of pursuing the inquiry further¹. Xuthus now appears from the oracle of Trophonius, where he has been told that they shall not return from Delphi childless. He announces this prediction and presently enters the temple, bidding Creusa pray for a successful issue. Ion, left alone, expostulates with Phoebus for his perfidy and retires from the scene.

After a choral ode, concluding with a picturesque description of the scene of Creusa's disaster, Ion re-enters and is met at the temple doors by Xuthus returning from the oracle. Xuthus greets Ion as his son, who at first resents his embraces, but after a long explanatory dialogue he is at last convinced. Xuthus then proposes to take Ion with him to Athens; Ion declines the honour, urging the well-known prejudice of the Athenians against aliens and the natural jealousy of Creusa at finding herself supplanted by a stranger. Xuthus overrules his objections, and

¹ Reading *ἔξεπενάν* with Paley, l. 390.

proposes that Ion should invite the Delphians to a farewell banquet and then accompany his father to Athens in the character of a guest.

The Chorus express their suspicion of the oracle and condole with their mistress, denouncing the conduct of Xuthus and resenting the intrusion of an alien into the ancient family of Erechtheus.

Creusa now reappears, accompanied by an old retainer of her family. To them the Chorus reveal what they have learnt respecting Xuthus and his intentions; whereupon the old man, indignant at the supposed treachery of her husband, represents to Creusa in strong terms the consequences of Ion's adoption into the royal house, and urges her to immediate vengeance. Creusa vents her feelings in a passionate outburst of defiance against Apollo; this leads to further questioning, and the whole shameful secret is by degrees revealed. A plot is formed for the murder of Ion at the banquet by means of a subtle poison, which Creusa carries about her. The old man undertakes to attend the feast and drop the poison into the young man's cup; the Chorus invoke Hecate and the infernal powers to crown the enterprise with success.

Presently a servant rushes in with the news that the plot has been detected, and that the Delphians are seeking Creusa to stone her to death. In a long and picturesque narrative he tells the story of the discovery, brought about by a strange accident. The Chorus in a short ode express their despair of deliverance, after which Creusa appears fleeing from Ion and his armed attendants. By the advice of the Chorus she takes refuge at the altar of Apollo. Ion

bids his retainers drag her away; an altercation ensues, in which either party pleads the justice of its cause in an artfully constructed dialogue.

While Ion is hesitating, the Pythian prophetess comes upon the scene, bearing the covered cradle, in which Creusa's infant had been exposed. Ion removes the wrappings and discloses the tokens, placed by the mother with her child in the cradle¹. By this means a recognition is effected; Creusa finds in Ion her long-lost son and declares that Apollo is his father. But Ion, unable to reconcile this assertion with the former declaration of the oracle to Xuthus, gives way to doubt, and is on the point of demanding an explanation from Phoebus himself, when Athena suddenly appears as the messenger of Apollo and confirms the statement of Creusa. She further predicts the destinies of Ion and his descendants and offers to conduct the mother and her son to Athens.

The above plot affords a striking instance of *complication* (*δέσις*) followed by *solution* (*λύσις*), as described by Aristotle in the eighteenth chapter of his *Poetics*. At the first meeting of Creusa and Ion mutual sympathies are aroused by the recital of past sufferings, but this does not lead to a 'recognition.' Matters are further complicated, when Xuthus has, as he believes, found his son and Creusa is left to bewail her forlorn condition. The attempt to murder Ion at the

¹ In the *Eudens* of Plautus there is a similar 'recognition' of a certain Palaestra as the lost daughter of Daemones, by means of tokens (*repudia*) contained in a basket *vidulu*, which has been rescued from the sea by a fisherman. Here, exactly as in the *Ion*, Palaestra is bidden to describe the tokens before seeing them, which she does to the satisfaction of Daemones and is acknowledged accordingly.

banquet is foiled by an accident, and Creusa in her turn is in danger of being slain by her own son. This crisis is averted by the appearance of the Pythian priestess with the 'tokens'; but even then for some time Ion refuses to be convinced. At last comes the actual 'recognition,' the mother and the son are reunited, and the mystery is explained. The numerous instances of tragic 'irony' throughout the play¹ add much to the effect of the several scenes.

The *Ion* is a drama of plot rather than of character. Apart from that of the hero himself, the character of Creusa alone has any distinctive features. In her we have a portraiture of Athenian *εἰγέρα* (l. 238), tried by a long course of adversity, and goaded by the intensity of her suffering to attempt a fearful crime. The victim of a brutal outrage at

Character of
Creusa: the hands of Apollo, by whom she believes herself to have been deserted, she prefers to endure in silence, rather than reveal the secret of her betrayal. At length, roused to fury by the discovery of her husband's supposed perfidy, she gives vent to her feelings in a passionate invective against the god who has wronged her, and by the aid of her faithful retainer devises a scheme of vengeance, which failing in its effect nearly leads to her own destruction. The pathos of the situation is heightened by the sympathetic offices of the Chorus, who devote themselves, even at the risk of their own lives as accomplices, to the cause of their mistress.

Ion is a type of youthful innocence and piety, consecrated

¹ See references under *εἰρωνεία* in the Index.

to Phoebus from his infancy and, like the Aztec Monte zuma¹, devoted to the ministry of the temple in which he serves. He is tenaciously jealous of his patron's honour and rejects with horror the imputation which Creusa had cast upon it in the character of her pretended 'friend' (l. 339). Even after the facts have proved too strong for his belief in the god's integrity, he still clings to a forlorn hope and suggests a plausible explanation (l. 1523). But his faith by this time has become seriously shaken ; and at last, when the credibility of the oracle itself comes in question—

ὅ θεὸς ἀληθῆς ή μάτην μαντεύεται,
ἔμοῦ ταράσσει, μῆτερ, εἰκότως φρένα—

he is driven to attempt the desperate step of appealing to Phoebus himself for a revelation ; an act which he had previously denounced as impious and profane. 'No one,' he had said, 'will put this question to the god, since to inquire of the gods against their will can bring nought but harm' (l. 369, &c.). He has seen clearly enough that nothing can reconcile the assertion of the oracle to Xuthus (l. 536) with the proved statements of Creusa about her dealings with Apollo. The attempted explanation in l. 1534 of 'a son given to Xuthus,' but not 'begotten' by him, fails to convince Ion in his perplexity. He peremptorily rejects it—

οὐχ ὥδε φαύλως αὔτ' ἐγὼ μετέρχομαι (l. 1546).

¹ 'Montezuma in his youth had devoted himself to the services of the temple. . . . When his election [to the throne] was announced, he was found sweeping down the stairs in the great temple of the national war-god.' Prescott. *Conquest of Mexico*, vol. i, chap. vi. (Cp. *Ion*, l. 112, &c.)

In spite of Athena's protestations he feels that this one difficulty has not been fairly dealt with. His reply is brief and enigmatical : 'I accept (as I needs must) your statement, and your proffered escort to Athens, to seat me upon my ancestral throne.'

The *dénouement* is effected by the common but inartistic expedient of the *μηχανή*¹. The goddess apologises for Apollo's absence by stating that he 'did not choose' ^{The Epilogue.} to appear in person, for fear of a public exposure; that he had intended to keep the secret of Ion's paternity until he should come to Athens, but it had been prematurely revealed. In other words, Phoebus was ashamed of his conduct and his designs had been frustrated by events which he was apparently unable to control. By putting this naïve avowal into the mouth of the goddess Euripides clearly shows that he felt little concern either for the character of Apollo or for the credit of his oracle. There is a similar appearance of the Dioscuri in the *Electra*. They say in effect : 'Clytaemnestra has been justly slain by Orestes; yet is he defiled by that deed of blood. *For Apollo gave him an unwise oracle*², hence the god is to blame *for his unwise utterances*'. Athena's subsequent assertion that 'Apollo hath done all things well' (l. 1595) may be taken for what it is worth; it is at all events of secondary import. The real points of

¹ The *deus ex machina*, or arbitrary interference of a deity to bring about a prosperous issue, occurs in six other of the extant plays of Euripides—the *Hippolytus*, *Supplices*, *Helena*, *Iphigēna in Tauris*, *Electra*, and *Orestes*.

² *σοφὸς δ' ὁν οὐκ ἔχρησέ σοι σοφά* (*Elect.* 1246).

³ *Φοίβου τ' ἀσοφοι γλώσσης ἐνοπαί* (*ib.* 1302).

interest in the epilogue, occupying by far the larger portion of it, are the confirmation of Creusa's statement as to the divine paternity of Ion, and the revelation of the future glories of Athens and the Ionian race in the destinies of their progenitor and his descendants¹.

In order to form a just estimate of the attitude of Euripides towards the religious questions of his day, we must take into account the peculiar circumstances of the times in which he lived and ^{Euripides and} wrote². ^{religion.} It was a sceptical age, devoted to free thought and inquiry ; and Euripides was deeply imbued with the rationalistic spirit which pervaded all classes of Athenian society. At the same time he had to satisfy, or at least propitiate, the adherents of the old-fashioned orthodox creed, with whom the freethinking 'philosophic' party was hopelessly at variance. Moreover, as a dramatist he could not ignore the popular religion, to which all the traditions of the tragic stage owed their origin. These time-honoured conventions could not be wholly set aside : hence the philosopher-poet is often found at variance with his own materials. Ofttimes, roused to feelings of indignation against the immorality ascribed to gods in the popular

¹ To Ion was referred the first political organisation on Attic ground. Thence his sons went forth to the isles and to Asia Minor. Thus Ion represents the ideal Attic empire, namely the dependence of all the Ionians on Athens.'—Furtwangler, *Masterpieces of Greek Sculpture*, p. 461.

² See Introduction to the *Alcestis* in this series, pp. xxi, xxii, partly repeated here.

mythology, he denounces their alleged misconduct in plain terms. ‘The gods,’ says Ion to Apollo, ‘ought to set an example of virtue to mankind, and not break their own laws’ (l. 440, &c.). ‘If the gods do anything disgraceful, they are no gods at all¹.’ Elsewhere he rejects certain stories as fictitious, ‘the miserable inventions of poets²,’ availing himself of the licence which Aristotle accorded to the poet—that he is at liberty to disregard the truth or propriety of these tales about the gods: ‘it is enough that men *say* they are true³.’ But as a rule Euripides does not impugn the credibility of the legends themselves, nor seek to justify the divine dispensations. He says in effect: ‘I have given you the story as it is told, concealing nothing; but I am not responsible for the facts or for their moral consequences.’ He uses indeed the old conventional phrases: ‘Heaven oft brings to pass the unexpected⁴,’ ‘the gods will make all right in the end⁵,’ and the like; but he clearly intimates, to all who take pains to understand him, that such maxims as these afford no real or complete solution of the problem. Thus by a semblance of piety, assumed for dramatic purposes, Euripides contrived to satisfy the demands of orthodox believers, while he provided an exercise for the ingenuity of the more intelligent Athenians, constituting perhaps

¹ εἰ θεοί τι δρῶσιν αἰσχρὸν οὐκ εἰσὶν θεοί (*Bellerophon*, Fragment).

² μοιῶν νιᾶς δύστηροι λόγοι (*H. Eur.* 1346). Cp. *Ith.* T. 390, *Androm.* 1161.

³ ίσως οὐτε βέλτιον λέγειν οὕτ' ἀληθῆ [ἴστιν]: ἀλλ' οὖν φασὶ (*Poet.* 25. 7).

⁴ Conclusion of the *Alcestis*, *Helena*, and other plays.

⁵ *Ion*, l. 1615.

the majority of his audience, to interpret his meaning for themselves.

[For an exhaustive treatment of this subject the student is referred to Dr. Verrall's *Introduction to the Ion* 1890) and to his later work, *Euripides the Rationalist* 1895. After giving a minute analysis of the *Ion* and other plays, he arrives at the conclusion that the orthodox element in Euripides' plays is 'pretended fiction,' the rationalism alone being 'genuine,' and that the clever Athenian audience were adepts at separating these two conflicting elements. By rejecting the 'pretended solution' of the problem involved in the traditional story, they could easily 'reach the genuine solution' from the materials supplied by the poet in the play itself.]

In his account of the descent of Ion Euripides has made use of a legend which differs in an important particular from common Hellenic tradition. The genealogy is in fact almost reconstructed. The traditional story, given by Apollodorus i. 73, made Ion and Achaeus the sons of Xuthus, who with Dorus and Aeolus had Hellen, the son of Deucalion, for his father¹. But in this play Ion is the offspring of Creusa by Apollo, and adopted by Xuthus, whose father is Aeolus, a son of Zeus; the sons of Creusa by her human husband being Dorus and Achaeus (l. 1590). This separation of Ion from Xuthus had a *political* import. It was designed to establish the descent of the Ionians through Ion their legendary ancestor, not from a sire of alien blood, but from Apollo himself the patron deity of their race, as well as from Creusa the daughter of their

¹ Ἐλλῆνος δ' ἐγένοντο φιλοπτολέμου βασιλῆος
Δῶρος τε Ξουθός τε καὶ Αἴολος ἐπιοχάρμης.

ancient king Erechtheus¹. This satisfied and flattered the vanity of the Athenians, who readily accepted a story which maintained the purity of their descent and their boasted 'autochthony,' notwithstanding that it involved a grave moral imputation against Apollo. The outrage practised by him upon Creusa and his protracted desertion of the mother and her child are hardly compensated by a subsequent change of fortune. This Creusa herself feels and expresses in her first colloquy with Ion, where in answer to his question—

τί δ', εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβάν;

she replies—

τὰ κοινὰ χαίρων οὐ δίκαια δρᾶ μόνος (ll. 357, 358).

But it was necessary to the plot that the revelation of Apollo's intentions should be long deferred; hence Ion is first declared to be the son of Xuthus, which is afterwards interpreted to mean his son by 'adoption.' This part of the plot may be due to the poet's invention: there is however no reason to suppose that he invented the story of Apollo's paternity, which had probably been current at Athens for some time previously. But he dwells upon it persistently throughout the play. It is told at least four times in detail; first, by Hermes in the prologue; secondly, by Creusa to Ion in the character of her pretended 'friend,' and again to the Paedagogus, to justify

¹ The scene too of Creusa's amour with Phoebus has a special significance. The cave of Pan on the Acropolis was contiguous to that of Apollo, and the latter was probably his primitive seat of worship, 'his dearest and most honoured abode' (l. 287).

her invective against the god; lastly, to Ion again in her own character, in answer to his inquiry about his father. Thus the divine origin of Ion is clearly established, and the claims of Xuthus the adventurer and *alien* are finally set aside.

The jealousy with which the resident aliens (*μέτοικοι*) were regarded is a familiar fact in Greek history. These 'metics' were an ingredient in every Hellenic state, but at Athens they enjoyed superior advantages, subject to certain defined restrictions and liabilities. The privilege of enfranchisement, which from the time of Solon had been open to such metics as were willing to renounce their old country and swear allegiance to Athens, was extended by Cleisthenes, nearly a century later, to the class of 'slave metics' who were allowed to dwell apart from their owners and to possess private property. In 445 b. c., Pericles introduced the payment of dicasts, a privilege soon extended to the Ecclesia or general assembly, so that all (including the enfranchised *μέτοικοι*) might take their part in the public debates. Meanwhile the metics themselves had increased in number and importance¹, forming the chief commercial element in the community, and were doubtless often troublesome and exacting². This may account for the marked tone of hostility adopted towards foreigners in

*Metics at
Athens
Demagogues*

¹ Cf. Thuc. i. 2. 6 *καὶ πολίται γυγνομένοι εὐθὺς ἀπὸ παλαιοῦ μείζα ἐποίησαν πλήθει ἀνθρώπων τὴν πόλιν.*

² It was to meet this contingency that Plato, in the eighth book of his *Laws*, restricted their time of sojourn in his ideal state to twenty years, allowing them (as well as the *έρεις*) the exclusive right of trading for that period.

this play, especially in the famous passage (ll. 585-606) in which Ion recounts the disadvantages he would incur if he accepted the proposal of Xuthus. The same passage illustrates the views of Euripides regarding the influence of *demagogues* at Athens. This was the direct product of the successive reforms of the constitution, to which we have just referred. Now that the right of 'free speech' (*παρρησία*) was extended to the whole body of citizens, the cultivated classes began to stand aloof from politics and left the field to the more needy and discontented sort, in whose greedy ambition the demagogue found ample opportunity for the exercise of his peculiar arts, feeding the flame of discontent and sacrificing the welfare of the state to private interests¹. 'The respectable citizens,' says Ion, 'keep silence and stand apart, deeming those who aspire to office, and thereby incur public censure, no better than fools for their pains' (ll. 598-601). In dealing with this, as with other subjects, Euripides is not always consistent in his opinions; but a comparison of various passages in his plays tends to show that on the whole he took a moderate view between the extremes of monarchy or oligarchy and mob rule, and upheld the claims of the average middle-class citizen to a share in the administration. He also maintains the superiority of virtuous conduct over nobility of birth (*εἰγέραι*), while he admits the influence of the latter upon the character and the truth expressed in the saying *Noblesse oblige*.

¹ See Mahaffy, *Problems in Greek History*, p. 143. Aristotle, *Politics*, v. 4, thus describes the 'tongue demagogues' of his own time:—*νῦν δέ, τῆς ρήτορικῆς ηὔξημένης, οἱ δυνάμενοι λέγειν δημαγωγοῦσι*.

The *Ion* is an admirable specimen of the *romantic* drama, of which Euripides was virtually the founder. Whatever precise title we may choose to assign to the play, its construction fulfils at least the more important of the conditions laid down by Aristotle in the sixth chapter of his *Poetics* as forming the essentials of *tragedy*. After a formal definition (the precise meaning of which has been disputed) he proceeds to say: 'The attractive power of tragedy consists in *revelation* (*περιπέτεια*) and *recognition* (*ἀναγνώρισις*).'¹ The former he elsewhere defines as 'a reversal of the consequences of an action'² to the opposite of what the doer intended. Thus Creusa's life is endangered by the detection of her plot to kill Ion, and his violence towards her in punishment for the attempted crime brings the Pythia upon the scene, by whose means the reconciliation with his mother is effected. Aristotle further observes: 'The best kind of *recognition* is when one is about to do in ignorance something that is irremediable, and recognises the truth before doing it' (*Poet.* 14. 7, 9)³. Also in the *Ion*, as we have noted, the plot is predominant and not the characters; and this Aristotle maintains to be the 'soul of tragedy' (6. 14). It is true that the play does not end unhappily, as many of Euripides' plays do, for which reason Aristotle calls him *τραγικώτατος τῶν ποιητῶν* (13. 6). But this is of minor importance, provided the spectators' feelings have been duly excited and finally relieved.⁴ 'There is,' observes

The *Ion* as a
drama.

¹ ἡ εἰς τὸ ἐραντίον τῶν πραττομένων μεταβολή. *Poet.* 10. 3).

² See ll. 1402-1438.

³ I.e. by the process termed *κάθαρσις*, a medical metaphor describing

Professor Campbell¹, 'a larger sense, in which every drama that deals in a serious spirit with any great aspect of human life deserves the name of tragedy.'

According to ancient Hellenic tradition ERICHTHEUS was the primitive king of Athens—² 'Erechtheus, whom fruitful Earth bare, and Athena reared and set in her rich temple at Athens, where Athenian youths appease him with offerings in each returning year'.³ But the local Attic legend, related by Apollodorus, made Cecrops (also a son of Earth, as denoted by his 'serpent's coil') the first king of Attica. Cecrops had a son Erysichthon and three daughters, Aglautos, Pandrosos and Herse, to whose charge the infant ERICHTHONIUS, son of Hephaestus and Gaea and foster-child of Athena, was committed. He afterwards obtained the throne and was succeeded by Pandion, who had two sons, ERICHTHEUS and Butes, the former of whom was the father of CLEUSA. This version of the story, adopted by Euripides in the *Ion*, makes Erechtheus the grandson of Erichthonius (l. 267); but they are really the same person under slightly different names, being (as also is Erysichthon) titles of Poseidon, the 'Earth shaker' (*Γεράθεις*), with whom they were actually identified. Now Poseidon either the relief of men's minds from the disturbance caused by 'pity and fear' (*Poet.* 6, 2); or, as Prof. Butcher interprets it, the purging of the emotions themselves from the impure and selfish element which clings to them.—*Aristotle's Theory of Poetry*, pp. 247, 248.

¹ *Greek Tragedy*, p. 17.

² Homer, *Il.* ii. 547-551.

³ See note on l. 269 for the story of the three sisters.

Legend of
Erechtheus.

and Athena were originally at variance, being rivals for the possession of the Acropolis, according to the well-known legend. Their subsequent reconciliation was symbolised by their joint worship within the precincts of the Erechtheum, in which the trident and the olive tree were both preserved.

[Erechtheus was generally supposed to have shared in the worship of Athena in the building known as the Erechtheum. But the discovery by Dr. Dorpfeld, in 1885, of the foundations of another temple, makes it probable that this, and not the Erechtheum, was the ancient temple of Athena Polias. It was destroyed by the Persians, but at least partially rebuilt. When the new temple, the Parthenon, was finished in 438 B.C., the former one was designated *the dýnamos* *pa's*, and the Erechtheum itself was restored some years later. This theory, if correct, tends to show that Athena rather than Erechtheus had been the dominant deity, and consorts with the legend representing the latter as her foster child. — *Mysteries* (gr. 2), *cf. Ancient Athens*, by Mrs. Verrell and Miss Harrison, pp. 502-509.]

The story of the birth of Erechthonius is important as a mythical representation of the boasted 'autochthony' of the Athenians, and of the connexion ^{Birth of} ^{Indra} *Indra* *as* of the Erechtheidae with their patron goddess.

The incident of the 'chest,' wherein the infant was placed under the guardianship of the three daughters of Cecrops, was what is termed an 'aetiological' legend, to explain the occult ritual of the *Hersegloria*, in which maidens carried on their heads certain mysterious objects, given them by the priestess of Athena, and enclosed in chests or baskets¹. These they conveyed to a prescribed spot below the

¹ From *aitiō*, 'cause' or 'origin,' hence *a'itiō* *gr. a'itiō* *as* at tracing the origin of an ancient legend, on existing customs and customs.

² Pausanias, i. 27.

Acropolis without knowing what was contained therein. The name Ἐπιφέρων (an early form of Ἀρρηφόρος) clearly points to the faithless sister Herse; the only faithful one¹, Pandrosos, was honoured with a shrine adjoining the Erechtheum. It is important to observe that the names of all the three sisters were originally titles of Athena, so that the story must have been invented at a time when their connexion with the goddess had been long forgotten.

The town of Delphi lay at the foot of an amphitheatre of rocks, overhanging the valley of the Pleistus ^{Temple at Delphi} and known as the Phaedriades. This wall-like escarpment is cleft about midway into two stupendous cliffs with peaked summits (*εραῖς*, l. 714, *ευραῖ πέτραι*, l. 1126), by a narrow gorge, at the mouth of which rises the famed Castalian spring. The temple with its sacred enclosure was in the upper part of the town, close under the Phaedriades, above which, to the north-east, towered the lofty summit of Parnassus.

The traveller Pausanias, who visited Delphi in the second century A. D., enumerates five successive temples. The first three are mythical; the fourth is the one said to have been founded by Apollo after slaying the Python, and built by Trophonius and Agamedes. The story is told at length in the Homeric Hymn to the Pythian Apollo. This temple was destroyed by fire in 548 B.C., and was rebuilt about 400 by a decree of the Amphictyons of Delphi for

¹ Euripides makes no such distinction, but represents all the sisters as involved in the crime and its punishment (ll. 373, 374).

the sum of 300 talents (L75,000). The contract was given to the family of the Alcmaeonidae, the architect being Spintharus of Corinth. The new temple was of the Doric order, with columns all round, six at each end, and probably thirteen along each side¹. The front was of Parian marble; the pediments were adorned with sculptures, one representing Apollo Artemis and the setting Sun, the other, Dionysus and his attendant Bacchanals. On the metopes were sculptured representations of the victories of the gods over earth-born monsters, Heracles slaying the Hydra, Zeus and Mimas, with many others as described in the *Paredrus* of this play². Through the *πρόπυλος* or vestibule was entered the *ρωμ* (*cella*), in which stood an altar of Poseidon, with statues of two of the Fates, and of Zeus and Apollo, represented as arbiters of fate. Here too, or else in the *adytum* itself, was the *εστία* or sacred hearth and the 'navel-stone' (*ομφαλός*) with a golden eagle on either side. In the floor of the *adytum* there was a fissure in the rock, leading to a subterranean chasm. Over this chasm stood the tripod, on which the Pythia sat, inhaling the vapours that issued from the depths beneath and produced the prophetic frenzy.

¹ The rule was to have twice as many columns along the sides as in front, and one more or in some cases one less, counting in the corner columns.—*Dict. Ant.* s.v. **TEMPLUM**.

² There is a story that Euripides once visited Delphi, as one of a select band of youths at a solemn festival. If so, this visit may have suggested the minute description in the *Ion* of the temple and its environs.

³ See 1. 5, note. So Clonmac Nois, the site of the Seven Churches of the Shannon, was anciently called the 'Navel' of Ireland.

[The excavations at Delphi, begun in the spring of 1893 under the superintendence of M. Homolle, director of the *École Francaise* at Athens, are in active progress. But although many important discoveries have been made within the sacred precincts, the excavation of the temple of Apollo itself has hitherto proved disappointing. 'Not one metope, not a fragment of the frieze or the pediments has been discovered . . . no trace has been found of the marble façade erected by the Alcmaeonidae . . . But the site is by no means exhausted, and the continuation of the work will be awaited with the greatest interest¹.']

The Oracle in primitive times was in the joint possession of Poseidon and the Goddess of Earth.

^{The Oracle.} According to Aeschylus, *Eumenides* 18, Gaea was succeeded by Themis, the representative of natural law and order. Next came Phoebe, who delivered the oracle to Phoebus Apollo. But the traditional account was that Phoebus had taken the oracle from Gaea and the Chthonian powers by force, after slaying the serpent Python who guarded the shrine². The three earliest temples belong to this mythical period, and the destruction of the earth born Python symbolises the introduction of a purer and brighter worship.

With the Apolline *cultus* at Delphi was associated that of Dionysus. In the *Bacchae* (l. 306) the alliance of the two originally rival deities is predicted³. Their union is embodied in the legend which made Apollo a partner with

From an article on *Delphi* in the *Nineteenth Century* for Feb. 1895.

¹ This is the version of the legend adopted by Euripides in the *Chorus in Iph. in Taur.* (ll. 1234, &c.), where the infant Apollo complains to Zeus of the influence of Gaea by 'dream oracles,' after she had been ousted from the shrine.

² See note on l. 550.

Dionysus in the worship of the Delphic shrine, and was symbolised by the representation of Bacchus and his attendant Thyiades on the western pediment of the temple.

From the end of the sixth century onwards the government of the temple was in the hands of the Delphians. Certain noble families superintended the administration of the oracle¹; of these five of the oldest lineage took precedence, from whom the five priests called *Οστιοι* were chosen. The order of their service was determined by lot. These heard the utterances of the Pythia and delivered them in intelligible form to the inquirers at the shrine. A general sacrifice was first offered, to ascertain by the omens whether the day was favourable for consulting the god. If not, the inquiry was deferred to a more auspicious occasion; otherwise the oracle would either not be given at all, or if given, was thought likely to prove misleading.

In early times the oracle was consulted only once a year and upon matters of real importance. But by degrees the occasions for consultation were multiplied and the most trivial questions were submitted to the Pythia for solution. This gradual deterioration is due, partly to the growing popularity of the oracle, which was consulted by private persons on the ordinary affairs of life, partly to the increase of political animosities in the several states, so that the oracle no longer continued impartial and often incurred the charge of favouritism. The principal object now was to augment the wealth of the shrine by costly offerings; hence the

¹ These are termed *ἀρστῆς* l. 116, *οστιοι* l. 1219, *οστειοι* l. 1222.

rules of consultation became relaxed and applicants were seldom rejected. By the fifth century the oracle had fallen into deserved disrepute and was regarded with contempt by the more enlightened Athenians, a feeling which finds frequent expression in the plays of Euripides. The last recorded utterance is the one said to have been delivered to the Emperor Julian in the fourth century

A. D.—

Εἴπατε τῷ βασιλῆι χαμαὶ πέσε δαίδαλος αὐλά·
οὐκέτι Φοιβος ἔχει καλέβαρ, οὐ μάντυῖα δάφναρ,
οὐ παγὰν λαλέονσαν ἀπέσβετο καὶ λάλον ὕδωρ.

But the story rests upon very slender authority.

Our sole authorities for the text of the *Ion* are two MSS.,
both of the fourteenth century; the Codex
MSS. and Palatinus in the Vatican Library (marked *B* by
Editions, Kirchhoff), and the Codex Florentinus (Flor. 2,
marked *C*) in the Laurentian Library at Florence. The
latter contains all the extant plays of Euripides except the
Troades. Neither of these MSS. is of first rate authority,
and both are copies of one common archetype, according to
Kirchhoff of the ninth or tenth century. They contain many
interpolations and corruptions, which have provided a fertile
field for the ingenuity of successive emendators. Many
of the received corrections are due to the earlier editors,
Musgrave, Barnes, Seidler, and others, whose notes are to
be found in the *Variorum* editions. Next to these come the
editions of Hermann (1841), Kirchhoff (1867), W. Dindorf
(1869) and Nauck, in the Teubner Series (1882). The
present text, with a few minor alterations, is that of

Paley (1872-1882) in the *Bibliotheca Classica*, this being the prescribed text for the Oxford Schools.

For the commentary, besides Paley's edition I have consulted that of Badham (1861), Bayfield (1889), and the notes by Dr. Verrall in his edition of the *Ion*, prepared for acting at Cambridge in 1890. There is a good prose translation of the play by E. P. Coleridge (1891), and one in verse by A. S. Way (1894); also one by 'H. B. L.' in the original metres (1889), with notes and stage directions, which is curious and sometimes suggestive. The initials P. B. V. C. denote the names of Paley, Badham, Verrall, and Coleridge respectively. In the text the sign - marks the more important conjectural emendations of manuscript readings, the + shows that a passage is corrupt, and that no satisfactory correction has been proposed.

CHARLES S. JERRAM.

OXFORD,

January, 1896.

The **Prologue πρόλογος** is all that part of a play which precedes the first entrance of the Chorus. It is generally recited by a single actor, but in this play it is divided between the entrance speech by Hermes and the lyrical 'monody' of Ion.

The **Parodus πάροδος**, or 'passagessong,' was sung by the Chorus while advancing to their places, originally in anapaestic (oo) or some similar measure, to accompany the march. The other choral odes, sung by the Chorus in their 'station' in the orchestra, were called **Stasima στάσιμα**.

Epeisodia ἐπεισόδια, or 'episodes,' are all the portions intervening between complete odes of the Chorus; in other words, the *diabegme* which now forms the main part of the play, but was originally an insertion between the choral songs.

The **Exodus ἔξοδος**, 'exit,' or concluding scene, is all that follows the last *stasimon*, having no choral ode after it.

The Choruses themselves (unless they were very short) were divided into **Strophe στροφή** and **Antistrophe ἀντιστροφή**. The *strophe* was sung by the Chorus while moving in one direction from left to right towards the side of the orchestra, the *antistrophe* during a reverse movement to the left. The metre in these two divisions is made to correspond, either by similar feet or their equivalents, as spondees to dactyls or anapaests, trochees or iambi to tribrachs, and the like.

An **Epoche ἐπώδος**, or 'after-song,' is sometimes added in a different metre, concluding the choral ode.

A Greek play was not divided, like our modern plays, into acts and scenes. But all the earlier portion, as far as the first 'episode,' may be taken as equivalent to a first act, the remaining acts being represented by the successive *Epoche*, while the entrance of each important character may be considered to mark the beginning of a new scene.

IΩN.

Τ Π Ο Θ Ε Σ Ι Σ.

Κρέοισαν τὴν Ἑρεχθίων Ἀπολλων φίλειμις ἔγκιοις ἐποιησεν ἐν
Ἀθήναις· η δὲ τὸ γεννηθὲν ἵπο τὴν ἀκροπόλιν ἐξέθηκε, τὸν αὐτὸν
τόπον καὶ τὸν ἀδικήματος καὶ τῆς λοχειας μάρτυρι λαβοῦσα. τὸ
μὲν οὖν βρέφος Ἑρμῆς ἀνελίμενος εἰς Δελφοὺς ἥνεγκεν· εὑροῦσα
δ' οὐ προφῆτις ἀνέθρεψε. τὴν Κρέονσαν δὲ Ξωῆθος ἔγημε· συμμα-
χήσας γάρ Ἀθηναῖσι τὴν βασιλείαν καὶ τὸν τῆς προεψημένης
γύμνου ἔλαβε δῶρον. τοίτῳ μὲν οὖν ἄλλος παῖς οὐκ ἐγένετο· τὸν δὲ
ἐκτριφέντα ἵπο τῆς πρωφήτιδος οἱ Δελφοὶ νιωκύρουν ἐποίησαν.
οἱ δὲ ἀγνοῶν ἐδούλευσε τῷ πατρί.

ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Δελφοῖς.

DRAMATIS PERSONAE.

HERMES.

ION, *minister of Apollo at Delphi.*

CREUSA, *daughter of Erechtheus, late king of Athens.*

XUTHUS, *husband of Creusa.*

PALDAGOGUS, *an old retainer of the family of Erechtheus.*

SERVANT of Creusa.

PYTHIA, *the prophetess of Apollo.*

ATHENA.

CHORUS of handmaids, attending upon Creusa.

I Ω N.

—♦♦—

I. PROLOGUE.

(Scene: *in front of the temple of Apollo at Delphi.*

Time: *early morning. Enter HERMES.*)

ΕΡΜΗΣ.

Ἄτλας, ὁ χαλκέοισι νῶτοῖς ὄνταρὸν
θεῶν παλαιὸν οἴκον ἐκτρίβων, θεῶν
μιᾶς ἔφυσε Μαῖαν, ἦ μ' ἐγείνατο
Ἐρμῆν μεγίστῳ Ζηρί, δαιμόνων λάτρῳ.
ἴκω οὐκέ Δελφῶν τύρδε γῆρ. ἦν ὁμφαλὸν
μέστον καθίζων Φοῖβος ὑμρῳδεῖ βροτοῖς
τά τ' ὄντα καὶ μέλλοντα θεσπίζων ἀεί.
ἔστιν γὰρ οὐκ ἄσημος Ἐλλήνων πόλις,
τῆς χρυσολόγχου Παλλάδος κεκλημένη.
οὐδὲ παῦον Ἐρεχθέως Φοῖβος ἔξενξει γάμοις
βίᾳ Κρέονταρ, ἐνθα προσβόρροντος πέτρας
Παλλάδος ἐπ' ὄχθῳ τῆς Ἀθηραίωρ χθορὸς
Μακρὰς καλοῦσι γῆς ἀνακτεῖς Ἀτθίδος.
ἀγνῶς δὲ πατρί, τῷ θεῷ γὰρ ἦν φίλον,
γαιτρὸς διήγεγκ' ὅγκοις ὡς δ' ἥλθει χρόγος.
τεκοῦσ' ἐν οἴκοις παῦον ἀπήνεγκεν βρέφος
εἰς ταῦτὸν ἄντρον οὐπερ ηὐνάσθη θεῷ
Κρέοντα, κάκτιθησιν ὡς θαυούμενον

κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ,
προγόρωρ γόμοι πώζουσα τοῦ τε γηγεροῦς 20
'Εριχθονίου κείνῳ γάρ ή Διὸς κόρη
φρουρῷ παραζένεστα φύλακε πώματος
διστὸν ὄράκοιτε, παρθένοις Ἀγλαυρίστι
δίδωσι πώζειν· δθεν 'Ερεχθείδαις ἐκεῖ
νόμος τις ἔστιν ὄφεσιν ἐν χρυσηλάτοις 25
τρέφειται τέκι· ἀλλ' ἦρ εἶχε παρθένος χλιόητο
τέκιρῳ πρωτάρφατον ἐλιπειτος οὐδενός θαυμάτερ.
καὶ μὲν ὁν ἀδελφὸς Φοῖβος αἰτεῖται τάδε·
‘Ω σύγγοι’, ἐλθὼν λαὸν εἰς αὐτόχθοον
κλειτώντος Λαθηρῶν, οἵσθα γάρ θεῖς πόλιν. 30
λαπάρων θρέφως γεογρότος ἐκ κοίλης πέτρας
αὐτῷ σὺν ἄγγει σπαργάνοισι θ' οἷς ἔχει
ἔγεγκε * Δελφῶν τάμα πρὸς χρυστήρια
καὶ θὲς πρὸς αὐταῖς εἰσπόδοις δόμωντο ἐμῶν.
τὰ δὲ ἄλλα, ἐμὸς γάρ ἔστιν, οὐδὲντος, οὐ παις, 35
ἥμην μελίσσει· Λοξία δὲ ἐγὼ χάριν
πράσπιων ἀδελφῷ πλεκτὸν ἐξύρας κύτος
ἥνεγκα καὶ τὸν παῖδα κρηπίδων ἔπι
τίθημι γαοῦ τοῦδε, ἀναπτύξας κύτος
εἰδικτὸν ἀντίπηγος, οὐδὲνθ' οὐ παις. 40
κυρεῖ δὲ * ἄμ' ἵππεύοιτος ἡλίου κύκλῳ
προφῆτις εἰσβαίνοντα μαντεῖον θεοῦ
ὄψιν δὲ προσβαλοῦσα παιδὶ ρηπίῳ
ἔθαύμαστος εἰ τις Δελφίδων τλαίη κόρη
λαθραῖον ὀδῦντος εἰς θεοῦ ρῆψαι δόμοιν, 45
ἴπερ δὲ θυμέλας διορίσαι πρόθυμος ἦρ
οἴκτῳ δὲ ἀφῆκεν ωμότητα, καὶ θεὸς

22. φύλακειν φύλακας Potson.
23. Δελφῶν δοτ ἀδελφῷ Reiske.
41. ἄμ' ἵππεύοντος τοις ἀπεπεύοντος Μυστισταῖς.

24. ἔτι Barnes δεῖ Elmsley
40. ὀρῷθ' δοτ ὀρᾶσθ' Scaligeri

πυνθανός ἦρ τῷ παιδὶ μὴ ἐκπεσεῖν οὔμοντο
τρέψει δέ τινα λαζοῦσα τὸν σπείραντο οὐ
οὐκ οἶδε Φοῖβον οὐδὲ μητέρ' ἦς ἔφυ,
δὲ πᾶς τε τοὺς τεκόντας οὐκ ἐπίσταται.

τέος μὲν οὐντι ὡν ἀμφὶ βωμίους τροφὰς
ηλάτ' ἀθύρων ὡς δὲ ἀπηρδρώθη δέμας.

Δελφοί σφ' ἔθειτο χρυσοφύλακα τοῦ θεοῦ
ταμίαν τε πάγτων πιστόν, ἐν δὲ ἀγακτόροις
θεοῦ καταζῆ δεῦρ' ἀεὶ σεμνὸν βίον.

Κρέοντα δὲ ἡ τεκοῦσα τὸν νεανίαν

Ξούθῳ γαμεῖται σιγμοφορᾶς τοιᾶσδε ὅποι.

ηρ ταῖς Ἀθήναις τοῖς τε Χαλκωδογτίδαις.

οὐ γῆν ἔχοντ' Εὐβοίδα, πολέμιος κλύνων
δὲ συμπονήσας καὶ ξυνεξελῶν δορὶ

γάμων Κρεούσης ἀξίωμ' ἐδέξατο,
οὐκ ἐγγενῆς ὡν, Αἰόλου δὲ τοῦ Διὸς
γεγὼς Ἀχαιώς χρόνια δὲ σπείρας λέχη
ἀτεκνός ἔστι, καὶ Κρέοντος· ὡν οὖνεκα

ηκουστὶ πρὸς μαντεῖν Ἀπόλλωρος τάδε,
ἔρωτι παῖδων. Λοξίας δὲ τὴν τύχην
εἰς τοῦτ' ἐλαύνει, κού λέληθεν, ὡς δοκεῖ.

δώσει γὰρ εἰπελθόντι μαντεῦοι τόπε
Ξούθῳ τὸν αὐτοῦ παῖδα, καὶ πεφυκέγαι
κεύοντι σφε φίσει, μητρὸς ὡς ἐλθῶν δόμοντος
γιγασθῆ Κρεούση, καὶ γάμοι τε Λοξίου

κρυπτοὶ γένωνται πᾶς τ' ἔχη τὰ πρόσφυρι.
Ιωνα δὲ αὐτόν, κτίστορ' Ἀσιάδος χθοιόν,

ὄγομα κεκλήσθαι θήσεται καθ' Ἑλλάδα.
ἀλλ' εἰς δαφνώδη γύαλα βήσομαι τάδε.

τὸ κρατθὲν ὡς ἀγ ἐκμάθω παιδὸς πέρι.
δρῶ γὰρ ἐκβαίνοντα Λοξίου γόνον

τόρδον, ὡς πρὸ γαοῦ λαμπρὰ θῆ πυλώματο

οάφρης κλάδουιτι. ὅγομα δ', οὐ μέλλει τυχεῖν, οὐ
Ἴωτ' ἐγώ *σφε πρῶτος ὄγομάζω θεῶν.

(*Exit HERMES.*)

(*Enter ION from the temple, attended by some of the Delphian nobles.*)

IΩΝ.

ἄρματα μὲν τάδε λαμπρὰ τεθρίππων·
ἥλιος ἥδη λάμπει κατὰ γῆν,
ἄστρα δὲ φεύγει πῦρ τόδ' *ἀπ' αἰθέρος
εἰς νύχθ' ἵεράν, 83

Παρησιάδες δ' ἄβατοι κορυφαὶ
καταλαμπόμεναι τὴν ἡμερίαν
ἀψίδα βροτοῖσι δέχονται.

τμύριης δ' ἀγύδρου καπτὸς εἰς ὀρόφων
Φοίβου πέτεται. 90

θάσσει ὃς γνηὴ τρίποδα ζάθεον
Δελφίς, ἀείδοντος Ἔλλησι βοάς,
ἃς ἀν Ἀπόλλων κελαδήσῃ.

(*To the Delphians.*)

ἀλλ' ὁ Φοίβον Δελφοὶ θέραπες,
τὰς Κασταλίας ἀργυροειδεῖς 95
βαίνετε δίνας, καθαραῖς δὲ δρόσοις
ἀφυδραγάμενοι στείχετε ναούς·
στόμα τ' εὐφημον φρουρεῖτ' ἀγαθόν,
φήμας τ' ἀγαθὰς
τοῖς ἐθέλουσιν μαντεύεσθαι
γλώσσης ἰδίας ἀποφαίνειν. 100

81 σφε add L. Dindorf var Scal. 83. κάμπτει Badham from Musgrave. 84. ἀπ' add Badh. πῦρ τόδ' Cod. Pal., πυρὶ τῷδ' edd γῆ. ἡμερίαν for ἡμέραν Cantor. 90. πέτεται Ior. πέταται Musg. οὐδ. εὐφημεῖν (οτ εὐφημοι) sugg. Badh. φρουρεῖν L. Dind.

ἡμεῖς δὲ πόνους οὓς ἐκ παιδὸς
μοχθοῦμεν ἀεί, πτόρθοισι δάφνης
στέφεσίν θ' ἵεροῖς ἐσόδους Φοίβου
καθαρὰς θήσομεν ὑγραῖς τε πέδον
ῥανίσιν νοτερόν, πτηνῶν τ' ἀγέλας,
αἱ βλάπτουσιν σέμν' ἀναθήματα,
τύξοισιν ἐμοῖς φυγάδας θήσομεν
ῶς γὰρ ἀμήτωρ ἀπάτωρ τε γεγὼς
τοὺς θρέψαντας
Φοίβου ναοὺς θεραπεύω.

105

110

ἄγ' ὁ νεηθαλὲς ὁ
καλλίστας προπόλευμα δάφνας.

στροφή.

ἄ τὰν Φοίβου θυμέλαιν
σαίρεις ὑπὸ ναοῖς
κήπων ἐξ ἀθανάτων,
ἴνα δρόσοι τέγγουσ' ἵεραὶ
ἃταν ἀέναον παγὰν
ἐκπροϊεῖσαι

115

μυρσίνας ἵερὰν φόβαν,
ἄ σαίρω δάπεδον θεοῦ
παναμέριος ἀμ' ἀελίου
πτέρυγι θοᾶ

120

λατρεύων τὸ κατ' ἡμαρ.

Ὥ Παιὰν ὁ Παιάν,
εὐαίων εὐαίων
εἴης, ὁ Λατοῦς παῖ.

125

καλόν γε τὸν πόνον, ὁ
Φοῖβε, σοὶ πρὸ δύμων λατρεύω

ἀντιστροφή.

τιμῶν μαντεῖον ἔδραν·
κλεινὸς δ' ὁ πόνος μοι
θεοῖσιν δούλαν χέρ' ἔχειν,
οὐ θνατοῖς ἀλλ' ἀθανάτοις·
εὐφάμους δὲ πόνους μοχθεῖν
οὐκ ἀποκάμινο.

Φοίβος μοι γενέτωρ πατήρ·
τὸν βόσκοντα γὰρ εὐλογῶ,
τὸ δ' ὡφέλιμον ἐμοὶ πατέρος
δυναμα λέγω,
Φοίβου τοῦ κατὰ ναόν.

ὦ Παιάν, ὦ Παιάν,
εὐαίων εὐαίων
εἴης, ὦ Λατοῦς παῖ.

ἀλλ' ἐκπαύσω γὰρ μόχθους
δάφρας ὄλκοῖς,
χρυσέων δ' ἐκ τευχέων ρίψω
γαίας παγάν,
ἀν ἀποχεύονται
Κασταλίας δῖναι,
νοτερὸν ὕδωρ βάλλων,
οσιος ἀπ' εὐνᾶς ὄν.
εἴθ' οὐτως *ἀεὶ Φοίβῳ
λατρεύων μὴ παυσαίμαν,
ἢ παυσαίμαν ἀγαθῷ μοίρᾳ.

ἢα ἔα.

φοιτῶσ' ἥδη λείπουσίν τε
πταγοὶ Παρρασοῦ κοίτας·
αὐδῶ μὴ χρίμπτειν θριγκοῖς

130

135

140

145

150

155

μηδ' εἰς χρυσήρεις οἴκους.
μάρψω σ' αὖ τόξοις, ὡς Ζητὸς
κῆρυξ, δρυίθων γαμφηλαῖς
ἰσχὺν νικῶν.

160

οὐδε πρὸς θυμέλας ἄλλος ἐρέσσει
κύκνος· οὐκ ἄλλᾳ
φοινικοφαῇ πόδα κινήσεις;
οὐδέν σ' ἀ φόρμιγξ ἀ Φοίβου
σύμμολπος τόξων ρύσαιτ' ἄν·
πάραγε πτέρυγας,
λίμνας ἐπίβα τὰς Δηλιάδος·
αἰμάξεις, εἰ μὴ πείσει,
τὰς καλλιφθόγγους φόδάς.

165

ἔα ἔα·
τίς οὖδ' ὀρνίθων καινὸς προσέβα;
μῶν ὑπὸ θριγκοὺς εύναιας
καρφηρὰς θήσων τέκνοις;
ψαλμοί σ' εἴρξουσιν τόξων.
οὐ πείσει; χωρῶν δίνας
τὰς Ἀλφειοῦ παιδούργει
ἢ νάπος Ἰσθμιον,
ώς ἀναθήματα μὴ βλάπτηται
ναοί θ' οἱ Φοίβου.

170

κτείνειν δ' ὑμᾶς αἰδοῦμαι
τοὺς θεῶν ἀγγέλλοντας φάμας
θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις,
Φοίβῳ δουλεύσω, κού λήξω
τοὺς βόσκοντας θεραπεύων.

175

180

(Exit ION.)

II. PARODUS.

(Enter the CHORUS. They pass in front of the temple in conversation, admiring the sculptures.)

ΧΟΡΟΣ.

οὐκ ἐν ταῖς ζαθέαις Ἀθύ-
ραις εὐκίνοες ἥσαν αὐ-
λαὶ θεῶν μόνον, οὐδὲ ἀγνι-
άτιδες θεραπεῖαι·
ἀλλὰ καὶ παρὰ Λοξίᾳ
τῷ Λατοῦς διδύμων προσώ-
πων *καλλιβλέφαρον φῶς.

ἴδοὺ τάγδ' ἄθρησον,
Λεργαῖον ὕδραν ἐναίρει
χρυσέαις ἄρπαις ὁ Διὸς παῖς·
φίλα, πρόστιδ' ὄσσοις.

ὅρῶ καὶ πέλας ἄλλος αὐ-
τοῦ πανὸν πυρίφλεκτον αἴ-
ρει τις ἄρ' ὃς ἐμαῖστι μυ-
θεύεται παρὰ πήναις
ἀσπιστὰς Ἰόλαος, ὃς
κοινοὺς αἰρόμενος πόνους
Δίῳ παιδὶ συναντλεῖ;

καὶ μὰν τόγδ' ἄθρησον
πτερούντος ἔφεδρον ἵππου·
τὰς πῦρ πνέουσαν ἐναίρει
τριπόδατον ἀλκάν.

στροφὴ α'.

185

ἀντιστροφὴ α'.

195

200

παιτῷ τοι βλέφαροι διώκω.
σκέψαι κλόνον ἐν τείχεσι
λαΐγοισι Γιγάντων.

στροφὴ β'.

206

ῳδε δερκόμεθ', ὥ φίλαι **
λεύπτεις οὖν ἐπ' Ἐγκελάδῳ
γοργωπὸν πάλλουσαν ἵτυν;
λεύσσω Παλλάδ' ἐμὰν θεόν.

210

τί γάρ, κεραυνὸν
ἀμφίπυρον ὅβριμον ἐν Διὸς
ἐκηβόλοισι χερσίν;

ὅρῳ, τὸν δάῖον Μίμαντα
πυρὶ καταιθαλοῦ. 215
καὶ Βρόμιος ἄλλον ἀπολέμοισι
κιτιγάνοισι βάκτροις
ἐναίρει. Γᾶς τέκνων ὁ Βακχεύς.

(To ION, appearing at the temple doors.)

ΧΟ. σέ τοι τὸν παρὰ γὰρ ἀνδῶ· ἀντιστροφὴ β'.
θέμις γυάλων ὑπερβῆ- 220
γατ λευκῷ ποδὶ γ' **
ΙΩ. οὐ θέμις, ὥ ξέναι.
ΧΟ. οὐδ' ἀν ἐκ σέθεν ἀν πυθοίμαν—;
ΙΩ. *αῦδα· τῇ θέλεις;
ΧΟ. ἄρ' ὄντως μέσον ὁμφαλὸν
γὰς Φοίβου κατέχει δόμος;
ΙΩ. στέμματί γ' ἐρδυτάρ, ἀμφὶ ὑε Γοργόνες.

206. τύκαισι Ηερμ., πτυχαῖσι Musg. 208. add γυναῖκες Badh.
218. τέκνων for τέκνον Ηερμ. 221. ποδὶ βηλὸν βαλὸν Ηερμ.
(Dind. MSS. ποδὶ γ'). 222. MSS. πυθοίμαν αὐδην; ΙΩ. τίτα δι-
θέλεις; corr. Ηερμ. 224. ἐνδυτὸν for ἐνδυτὸς Musg.

ΧΟ. οὗτω καὶ φάτις αὐδᾶ. 225

ΙΩ. εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων
καὶ τι πυθέσθαι χρῆζετε Φοίβου,
πάριτ' εἰς θυμέλας, ἐπὶ δὲ ἀσφάκτοις
μήλοισι δόμων μὴ πάριτ' εἰς μυχόν.

ΧΟ. ἔχω μαθοῦσα· 230

θεοῦ δὲ νόμον οὐ παραβαίνομεν·
ἀδὲ ἐκτός, ὅμμα τέρψει.

ΙΩ. πάντα θεᾶσθ', ὅτι καὶ θέμις, ὅμμασι.

ΧΟ. μεθεῖσαν δεσπόται με θεοῦ
γύαλα τάδε εἰσιδεῖν.

ΙΩ. δμωαὶ δὲ τίνων κλῆζεσθε δόμων;

ΧΟ. Παλλάδος ἔνοικα τρόφιμα μέλαθρα 235
τῶν ἐμῶν τυράννων.
παρούσας δὲ ἀμφὶ τᾶσδε ἐρωτᾶς.

III. FIRST EPEISODION.

(Enter CREUSA. Ion courteously addresses her.)

ΙΩ. γενναιότης σοι, καὶ τρόπων τεκμήριον
τὸ σχῆμ' ἔχεις τόδε, οἵτις εἰ ποτὲ, ὁ γύναι.
γνοίη δὲ ἀγ ως τὰ πολλά γ' ἀνθρώπου πέρι
τὸ σχῆμ' ἰδών τις εἰ πέφυκεν εὐγενής. 240
ἔα·
ἀλλ' ἐξέπληξάς μ', ὅμμα συγκλήτασα σὸν
δακρύοις θ' ὑγράραστ' εὐγενῆ παρηίσια,
ως εἶδες ἄγνα Λοξίου χρηστήρια.
τί ποτε μερίμνης εἰς τόδε ἥλθες, ὁ γύναι;
οὐ πάντες ἄλλοι γύαλα λεύσποιτες θεοῦ 245
χαίρωντι, ἐνταῦθ' ὅμμα σὸν δακρυρροεῖ;

ΚΡΕΟΤΣΑ.

Ὥ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδεύτως ἔχει
εἰς θαύματ' ἐλθεῖν δακρύων ἐμῶν πέρι
ἐγὼ δ' ἵδοντα τούτον Ἀπόλλωρος οὐρανούς
μιημίηγ ταλαιάρ ἀγεμετρησάμην τινάς 250
οἶκοι δὲ τὸν γοῦν ἔσχον ἐρθάδ' οὐσά που.

Ὥ τλήμονες γυναῖκες ὥ τολμήματα
θεῶν. τί δῆτα; ποῖ δίκην *ἀγοίσομεν,
εἰ τῶν κρατούντων ἀδικίαις ὀλούμεθα;

12. τί χρῆμα *δ' ἀνερεύνητα δυσθυμεῖ, γύραι; 255

ΚΡ. οὐδένεν μεθῆκα τόξω τὰπὶ τῷει δέ
ἐγώ τε σιγῶ καὶ σὺ μὴ φρόντιζ' ἔτι.

12. τίς δ' εῖ; πόθεν γῆς ἡλθες; ἐκ *ποίου πατρὸς
πέφυκας; ὅγομα τί σε καλεῖν ἡμᾶς χρεώρ;

ΚΡ. Κρέοντα μέρι μοι τοῦτομ', ἐκ δ' Ἐρεχθίους 260
πέφυκα, πατρὶς γῆ δ' Ἀθηναίων πόλις.

12. ὥ κλειτὸν οἰκοῦστ' ἀστυ γερραίων τ' ἀπο
τραφεῖσα πατέρων, ὡς σε θορμάζω, γύραι.

ΚΡ. τοπαῦτα κείτυχομεν, ὥ ξέρ', οὐ πέρα.

12. πρὸς θεῶν ἀληθῶν, ὡς μεμύθευται βροτοῖς— 265

ΚΡ. τί χρῆμ' ἐρωτᾶς, ὥ ξέρ'; ἐκμαθεῖν θέλω.

12. ἐκ γῆς πατρὸς σου πρόγοτος ἐβλαστει πατήρ;

ΚΡ. Ἐρεχθότιος γε τὸ δὲ γέρος μ' οὐκ ὀφελεῖ.

12. η καί σφ' Ἀθάρα γῆθεν ἐξαρείλετο;

ΚΡ. εἰς παρθένους γε λεῖρας, οὐ τεκοῦσά γιν. 270

12. δίδωσι δ', ὥσπερ ἐν γραφῇ γομίζεται;

ΚΡ. Κέκρουπός γε σώζειν παισὶν οὐχ ὄρώμενος.

251. ἐκεῖ sugg. Burgess. ἔσχον τοι ἔχομεν Steph. οὖσά περ Herm.

253. ἀγοίσομεν sot. ἀγήσομεν Musg. 254. ὀλούμεθα sot. ὀλούμεθα Matthiae.

255. δ' add. Matt. (χρῆμ' ἀνερμήνευτα Nauck).

258. ποίου πατρὸς sot. ποίας πάτρας L. Dindorf.

ΙΩ. ὥκουντα λένται παρθέρους τεῦχος θέας.

ΚΡ. τοιγάρ θαροῦνται σκόπελοι ἥμαξαν πέτρας.

ΙΩ. εἴεν·

τί δαὶ τόδ' ; ἀρ' ἀληθὲς ἦ μάτηρ λόγος ; 275

ΚΡ. τί χρῆμ' ἐρωτᾶς ; καὶ γὰρ οὐ κάμιω σχολῆ.

ΙΩ. πατὴρ Ἐρεχθεὺς σὰς ἔθυσε συγγόνους ;

ΚΡ. ἐτλη πρὸ γαίας σφάγια παρθέρους κταρεῖν.

ΙΩ. σὺ δ' ἐξεσώθης πῶς καστιγήτωρ μόγη :

ΚΡ. βρέφος γεογύνοις μητρὸς ἦν ἐν ἀγκάλαις. 280

ΙΩ. πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθορός ;

ΚΡ. πληγαὶ τριάντης ποτίον σφ' ἀπώλεσαν.

ΙΩ. Μακραὶ δὲ χῶρος ἐστ' ἐκεῖ κεκλημένος ;

ΚΡ. τί δ' ἵστορεῖς τόδ' ; ὡς μ' ἀτέμητσάς τυρος.

ΙΩ. τιμᾶ σφε Πύθιος ἀστραπαί τε Πύθιαι ; 285

ΚΡ. τιμᾶ, *τί τιμᾶ ; μήποτ' ὥφελόρ σφ' ἰδεῖν.

ΙΩ. τί δέ ; στυγεῖς σὺ τοῦ θεοῦ τὰ φίλτατα ;

ΚΡ. οὐδέποτε *ξύροιδ' ἄντροισιν αἰσχύνην τινά.

ΙΩ. πώσις δέ τίς σ' ἔγημ' Ἀθηναίων, γύραι ;

ΚΡ. οὐκ ἀστός, ἀλλ' ἐπακτός ἐξ ἀλλης χθορός. 290

ΙΩ. τίς ; εὐγερή τιν δεῖ πεφυκέραι τινά.

ΚΡ. Ξοῦθος, πεφυκὼς Αἰόλον Διός τ' ἀπο.

ΙΩ. καὶ πῶς ξέρος σ' ὅντι ἔσχειρ οὖσαν ἐγγερή :

ΚΡ. Εὔβοι' Ἀθήναις ἔστι τις γεύτωρ πόλις.

ΙΩ. ὄροις ὑγροῦσιν, ὡς λέγουσ', ωρισμένη. 295

ΚΡ. ταύτην ἐπεριτε Κεκροπῖδαις κοιτῷ δορέ.

ΙΩ. ἐπίκουρος ἐλθών ; καὶ τὰ σὸν γαμεῖ λέχος :

ΚΡ. φερτάς γε πολέμου καὶ δορὸς λαζῶν γέρας.

ΙΩ. σὺντι ἀτόρι δὲ ἥκεις ἦ μόγη χρηστήρια :

ΚΡ. σὺντι ἀτόρι σηκοὺς δὲ *ἐρεστρέφει Τροφωτίον. 300

286. MSS. τιμᾶ τιμῆ ὡς &c. corr. Herm. (τιμᾶ σφε Badh., τιμᾶ γατῆρα Nauk.). 288. ξύροιδ' for ξέν', οἶδ' Tyrwhitt. 300. σηκοὺς. ἐρεστρέφει εἰδ., ὑστερεῖ Badh. (MSS. εῦ στρέφει).

ΙΩ. πότερα θεατὴς ἢ χάριν μαρτευμάτωρ ;

ΚΡ. κείνου τε Φοίβου θ' ἐρ θέλωι μαθεῖν ἔπος.

ΙΩ. καρποῦ δ' ὑπερ γῆς ἥκετ', ἢ παῖδωι πέρι ;

ΚΡ. ἀπαιδές ἐσμει', χρότι ἔχοιτ' εὐτήματα.

ΙΩ. οὐδ' ἔτεκες οὐδὲν πώποτ', ἀλλ' ἀτεκρος εῖ ; 305

ΚΡ. δοῦ Φοίβος οἶδε πὴν ἐμὴν ἀπαιδίαν.

ΙΩ. ὁ τλῆμορ, ὡς τάλλος εὐτυχοῦντ' οὐκ εὐτυχεῖς.

ΚΡ. σὺ δ' εἶ τίς ; ὡς σου τὴν τεκοῦσαν ὀλβιστα.

ΙΩ. τοῦ θεοῦ καλοῦμαι δοῦλος εἰμί τ', ὁ γύναι.

ΚΡ. ἀνάθημα πόλεως, ἢ τινος πραθεὶς ὑπο ; 310

ΙΩ. οὐκ οἶδα πλὴν ἐν Λοξίου κεκλίμεθα.

ΚΡ. ἡμεῖς σ' ἄρ' αὐθις, ὁ ξένος, ἀγτοικτείρομεν.

ΙΩ. ὡς μὴ εἰδόθ' ἦτις μ' ἔτεκεν ἐξ ὅτου τ' ἔφυτο.

ΚΡ. ναοῖσι δ' οἰκεῖς τοισῖδος ἢ κατὰ στέγας ;

ΙΩ. ἀπαγ θεοῦ μοι δῶμα, ἵν' ἀν λάβῃ μ' ὑπνος. 315

ΚΡ. παῖς δ' ὁν ἀφίκου ναὸν ἢ νεαρίας ;

ΙΩ. βρέφος λέγοντιν οἱ δοκοῦντες εἰδέναι.

ΚΡ. καὶ τίς γύλακτί σ' ἐξέθρεψε Δελφῖνοι ;

ΙΩ. οὐπώποτ' ἔγρωτ μαστούν ἢ δ' ἐθρεψέ με -

ΚΡ. τίς, ὁ ταλαιπωρός ; ὡς τοσοῦτος ηὗροι τόσους. 320

ΙΩ. Φοίβου προφῆτις, μητέρ' ὡς τομίζομεν.

ΚΡ. εἰς δ' ἄιδρος ἀφίκου τίγα τροφῆγον κεκτημένος ;

ΙΩ. βωμοί μ' ἐφερβοι οὐπιών τ' ἀεὶ ξέρος.

ΚΡ. τάλαιν' ἄρ' ἡ τεκοῦσά σ', ἦτις ἦν ποτέ.

ΙΩ. ἀδίκημά του γυναικὸς ἐγενόμην ἵσως. 325

ΚΡ. ἔχεις δὲ βίοτοι ; εὖ γὰρ ἥσκηται πέπλοις.

ΙΩ. τοῖς τοῦ θεοῦ κοσμούμεθ', φέ δονλεύομει.

ΚΡ. οὐδ' ἥξας εἰς ἔρευναν ἐξευρεῖν γονάς ;

ΙΩ. ἔχω γὰρ οὐδέν, ὁ γύναι, τεκμήριον.

ΚΡ. φεῦ

πέποιθέ τις σῇ μητρὶ ταῦτ' ἄλλη γυνῆ. 330

324. Dobree for τάλαινά σ' ἡ τεκοῦσ', ἦτις ποτ' ἦν ἄρα.

ΙΩ. τίς; *εὶ πόρου μοι ἔνλλάζοι, χαίροιμεν ἄρ. 335
 ΚΡ. ἡσ οὔτεκ' ἥλθοι δεῦρο πρὸς πόσιν μολεῖν.
 ΙΩ. ποιῶ τι χρήζουσ', ως ὑπουργήσω, γύραι;
 ΚΡ. μάτευμα κρυπτὸν δεομέρη Φοίβου μαθεῖν.
 ΙΩ. λέγοις ἄρτη ήμεις τάλλα προξενήσομεν. 340
 ΚΡ. ἄκουε δὴ τὸν μῆθον ἀλλ' αἰδούμεθα.
 ΙΩ. οὐ τῷ πράξεις οὐδέποτε ἀργὸς ἡ θεός.
 ΚΡ. Φοίβῳ μιγῆται φησί τις φίλων ἐμῶν.
 ΙΩ. Φοίβῳ γνητὴ γεγώσα; μὴ λέγ', ὁ ξένη.
 ΚΡ. καὶ παῖδα γ' ἔτεκε τῷ θεῷ λάθρα πατρός. 345
 ΙΩ. οὐκ ἔστιν ἀγδρὸς ἀδικίαν αἰσχύνεται.
 ΚΡ. *οὐ φησιν αὐτῇ καὶ πέποιθεν ἄθλια.
 ΙΩ. τί χρῆμα δράσασ', εἰ θεῷ συνεζύγη;
 ΚΡ. τὸν παιδόν ὃν ἔτεκεν ἐξέθηκε δωμάτων.
 ΙΩ. ὁ δ' ἐκτεθεὶς πᾶς ποῦ στιν; εἰσορᾷ φάσος; 350
 ΚΡ. οὐκ οἰδεις οὐδείς ταῦτα καὶ μαρτεύομαι.
 ΙΩ. εὶ δ' οὐκέτ' ἔστι, τίνι τρόπῳ διεφθάρη;
 ΚΡ. θῆράς σφε τὸν δύστηγον ἐλπίζει κτακένι.
 ΙΩ. ποίω τόσον ἔγρω χρωμένη τεκμηρίῳ;
 ΚΡ. ἐλθοῦστ' οὐτὸν ἐξέθηκ', οὐχ ηὗρ' ἔτι. 355
 ΙΩ. ήτι δὲ σταλαγμὸς ἐν στίβῳ τις αἷματος;
 ΚΡ. οὐ φησιν καίτοι πόλλα ἐπεστράφη πέδον.
 ΙΩ. χρόνος δὲ τίς τῷ παιδὶ διαπεπραγμένῳ;
 ΚΡ. σοὶ ταῦτὸν ἥβης, εἰπερ ήτι, εἴχ' ἄρ μέτρον.
 ΙΩ. οὐκονν ἔτι ἄλλον ὕστερον τίκτει γόνον; 360
 ΚΡ. ἀδικεῖ τιν ὁ θεός *οὐ τεκοῦσα δ' ἄθλια.
 ΙΩ. τί δ', εἰ λάθρα τιν Φοῖβος ἐκτρέφει λαζών;
 ΚΡ. τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόρος.

331. εὶ πόρου σοι ἀπὸν εὶ Herm. 342. οὐ σοι ὁ φησιν Herm.
 Dobree. 354. ταῦτ' ἀν . . . αἰχεν μέτρα Nauck. 355, 356. οὐ
 τεκοῦσα σοι ἡ τεκοῦσα (transposing lines) Herm.

ΙΩ. οἵμοι προσῳδὸς ἡ τύχη τῷ μῷ πάθει.

ΚΡ. καὶ σ', ὁ ξέν', οἵμαι μητέρ' ἀθλίαρ ποθεῖν. 360

ΙΩ. καὶ μή γ' ἐπ' οὐκτόρ μ' ἔξαγ', οὐ λελήγμεθα.

ΚΡ. σιγῶ πέραινε δ' ὅν σ' ἀνιστορῶ πέρι.

ΙΩ. οὐσθ' οὖτ ὁ κάμει τοῦ λόγου μάλιστά σοι;

ΚΡ. τί δ' οὐκ ἐκείνη τῇ ταλαιπώρῳ νοσεῖ;

ΙΩ. πῶς ὁ θεὸς ὁ λαθεῖν βούλεται ματεύσεται; 365

ΚΡ. εἴπερ καθίζει τρίποδα κοιτὸν Ἑλλάδος.

ΙΩ. αἰσχύνεται τὸ πρᾶγμα μὴ ἔξελεγχέ τιν.

ΚΡ. ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.

ΙΩ. οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.

ἐιρ τοῖς γὰρ αὐτοῦ ὀώμασιν κακὸς φαρεῖς 370

Φοῖβος δικαίως τὸν θεμιστεύοντά σοι

δράσειεν ἀγ τι πῆμ'. ἀπαλλάσπον, γύραι-

τῷ γὰρ θεῷ τάναντ' οὐ μαντευτέον.

εἰς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἀγ,

εἰ τοὺς θεοὺς ἄκοντας ἐκπονήσομεν 375

φράζειν ἀ μὴ θέλοντιν ἡ πρωτωμίοις

σφαγαῖσι μήλων ἡ δι' οἰωνῶν πτεροῖς.

ἄν γὰρ βίᾳ σπεύσωμεν ἄκοντων θεῶν,

ἄκοντα κεκτήμεσθα τάγάθ', ὁ γύραι-

ἄ δ' ἄν διδῶσ' ἔκοντες, ὡφελούμεθα. 380

ΧΟ. πολλαί γε πολλοῖς εἰπι στυφορὰί βροτοῖς,

μορφαὶ δὲ διαφέροντιν. ἐρ δ' ἀγ εὐτρχὲς

μόλις ποτ' ἔξενροι τις ἀγθρώπων βίω.

ΚΡ. ὁ Φοῖβε, κάκει κάνθάδ' οὐ δίκαιος εἶ

εἰς τὴν ἀποῦσαν, ἡς πάρεισιν οἱ λόγοι. 385

σὺ *δ' οὗτ' ἔσωσας τὸν σὸν διν σῶσαί σ' ἔχρηγ,

οὐθ' ἴστορούσῃ μητρὶ μάντις ὁν ἐρεῖς,

379. οὐκ ἄντα for ἄκοντα Wakefield, &c. ἀνόνητα Steph. 386.
τὸν δ' οὗτ' for σύ γ' οὐκ Nauck (οὐκ Herm.).

ώς είλ μὲν οὐκέτ' ἔστιν, δύκωθῆ τάφῳ,
είλ δ' ἔστιν, ἐλθῃ μητρὸς εἰς ὄψιν ποτέ.
ἀλλ' *ἐξερευνᾶρ χρὴ ταῦτ', εἰ πρὸς τοῦ θεοῦ 392
κωλυόμεσθα μὴ μαθεῖν ἢ βούλομαι.

(XUTHUS is seen approaching.)

ἀλλ', ὁ ξέν', εἰσορῷ γὰρ εὐγενῆ πόσιν
Ξοῦθοι πέλας δὴ τόρδε τὰς Τροφωγίου
λιπόντα θαλάμας, τοὺς λελεγμένους λόγους
σύγα πρὸς ἄρδρα, μὴ τιν' αἰσχύρητρ λάβω 395
διακονοῦσα κρυπτά, καὶ προβῆτρ λόγος
οὐχ ἥπερ ἡμεῖς αὐτὸν ἐξειλίσσομεν.
τὰ γὰρ γυναικῶν δυστχερῆ πρὸς ἄρσενας,
καν ταῖς κακαῖσιν ἀγαθαὶ μεμιγμέναι
μισούμεθ'. οὕτω δυστυχεῖς πεφύκαμεν. 400

(Enter XUTHUS.)

ΞΟΥΘΟΣ.

πρῶτοι μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων
λαβὼν ἀπαρχὰς χαιρέτω, σύ τ', ὁ γύραι.
μῶρ χρόνιος ἐλθών σ' ἐξεπληξεῖ δρρωδίᾳ;
ΚΡ. οὐδέν γέ ἀφίκουν ὁ εἰς μέριμνα. ἀλλά μοι
λέξοι τί θέσπισμ' ἐκ Τροφωγίου φέρεις, 405
παῖδων δπως νῷν σπέρμα *συγκραθήσεται.
ΞΟ. οὐκ ἡξίωσε τοῦ θεοῦ προλαμβάνειν
μαρτεύμαθ'. ἐν *δ' οὖν εἶπεν, οὐκ ἀπαιδά με
πρὸς οἶκον ἥξειν οὐδὲ σ' ἐκ χρηστηρίων.
ΚΡ. ὁ πότιμος Φοίβον μῆτερ, εἰ γὰρ αὐτίως
ἐλθοιμεν, ἢ τε νῷν συμβόλαια πρόσθεν ἵν
ἐσ παῖδα τὸν σόν, μεταπέσοι βελτίονα. 410

390. ἐξερευνᾶρ for ἐᾶν Paley. ἀλλ' οὖν ἐᾶν γε Wakefield. 406. συγκραθήσεται for συγκαθήσεται Wakef. 408. δ' οὖν for γοῦν Herm.

ΞΟ. ἔσται τάδ' ἀλλὰ τίς προφητεύει θεοῦ;

ΙΩ. ἡμεῖς τά γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει,
οἱ πλησίοις θάσοις τρίποδος, ὡς ξένε, 415
Δελφῶν ἀριστῆς, οὓς ἐκλίρωσεν πάλος.

ΞΟ. καλῶς* ἔχω δὴ πάρθ' ὅστιν ἔχριζομεν.

στείχοιμ' ἄτι εἴπω καὶ γάρ, ὡς ἐγὼ κλύω,
χρηστήριον πέπτωκε τοῖς ἐπήλυσι
κοινὸν πρὸ ταοῦ βούλομαι δ' ἐν ἡμέρᾳ 420
τῆδ', αὐσία γάρ, θεοῦ λαβεῖν μαντεύματα.
σὺ δ' ἀμφὶ βωμούς, ὡς γύραι, δαφιηφόρους
λαβοῦσα κλῶτας, εὐτέκνους εὔχον θεοῖς
χρησμούς μ' ἐγεγκεῖν ἔξι Ἀπόλλωνος δόμων.

(Exit XUTHUS.)

ΚΡ. ἔσται τάδ' ἔσται. Λοξίας ὁ ἐὰν θέλῃ 425
ιῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἀμαρτίας,
ἄπας μὲν οὐ γένοιτ' ἀν εἰς ἡμᾶς φίλος,
ὅποι δὲ χρίζει, θεὸς γάρ ἔστι, δέξομαι.

(Exit CREUSA.)

ΙΩ. τί ποτε λόγουιτιν ἡ ἔτιν πρὸς τὸν θεὸν
κρινπτοῖσιν ἀεὶ λοιδοροῦσ' αἰτίσσεται, 430
ἥτοι φιλοῦσά *γ' ἡς ὑπερ μαντεύεται,
ἢ καὶ τι σιγῶσ' ὡς σιωπᾶσθαι χρεών;
ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι
μέλει; προσήκει *γ' οὐδένι ἀλλὰ χρυσέαις
πρόχοιτιν ἐλθὼν εἰς ἀπορραγτήρια 435
δρόσον καθήσω. νουθετητέος δέ μοι
Φοῖβος, τί πάντας παρθένους βίᾳ γαμῶν
προδίδωσι, παῖδας ἐκτεκρούμενος λάθρα

417. ἔχων Badham. 431. γ' ἡς for γῆς Muys. 434. προσήκει
γ' Reiske. προσῆκον Wakef. προσῆκοντ' Elmsley, &c. (MSS. προσ-
ήκει τ' οὐδας). 437. πάσχων Canter.

θιγήσκογτας ἀμελεῖ. μὴ σύ γ' ἀλλ' ἐπεὶ κρατεῖς,
ἀρετὰς δέωκε. καὶ γὰρ ὅστις ἄρ τροτῶι
κακὸς πεφύκῃ, ζημιοῦσιν οἱ θεοί.

πῶς οὖρ δίκαιοι τοὺς τόμοὺς ἴμᾶς βροτοῖς
γράφαστας αἴτοὺς ἀγομέναρ ὀφλισκάρειν;
εἰ δ', οὐ γὰρ ἔσται, τῷ λόγῳ δὲ χρήσομαι,
δίκας βιαίωι δώπετ' ἀγθρώποις γάμων, 445
σὺ καὶ Ποπειδῶι Ζεύς θ' ὃς οὐρανοῦ κρατεῖ,
ταοὺς τίγοντες ἀδικίας κειώσετε.

τὰς ἡδονὰς γὰρ τῆς προμηθίας πάρος
σπεύδογτες ἀδικεῖτ'. οὐκέτ' ἀγθρώποις κακοὺς
λέγειν δίκαιον, εἰ τὰ τῶν θεῶν κακὰ
μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε. 450

(Exit ION.)

IV. FIRST STASIMON.

ΧΟΡΟΣ.

στροφή.
σὲ τὰν ὡδίνων λοχιᾶν
ἀγειλείθυιαν, ἐμὰρ
Ἄθαραν ἵκετεύω,
Προμηθεῖ Τιτᾶνι λοχευ- 455
θεῖσαν κατ' ἀκροτάτας
κορυφᾶς Διός, ὥ πότνα Νίκα,
μόλε Πύθιον οἶκοι,
Ολύμπου χρυσέων θαλάμων
πταμέρα πρὸς ἀγνιάς,
Φοιβήιος ἔνθα γᾶς 460
μεσόμφαλος ἔστια
παρὰ χορευομένῳ τρίποδι

418. πέρα Βαθηαν from Conington. 452. καλά Ιδ. Αβδ.
457. μάκαιρα MSS. πότνα corr. in Cod. Fl.

μαντεύματα κραίνει,
σὺ καὶ πᾶς ἀ Λατογενῆς,
δύο θεαὶ δύο παρθένοι,
κασίγνηται σεμναὶ τοῦ Φοίβου.
ἴκετεύσατε_δ', ὁ κόραι,
τὸ παλαιὸν Ἐρεχθέως
γένος εὐτεκνίας χρονίου_καθαροῖς
μαντεύμασι κῦρσαι. 470

ἴπει, βαλλούσας γὰρ ἔχει
θνατοῖς εὐδαιμονίας
ἀκίνητον ἀφορμάν,
τέκνων οῖς ἀν καρποτρόφοι
λάμπωσιν ἐν θαλάμοις
πατρίοιστι νεάνιδες ἥβαι,
διαδέκτορα πλοῦτον
ῶς ἔξουτες ἐκ πατέρων
ἔτεροις ἐπὶ τέκνοις. 480

ἀλκά τε γὰρ ἐν κακοῖς
σύν τ' εὐτυχίαις φίλοι,
δορὶ τε γὰρ πατρίᾳ φέρει
πωτίηριοι τὰλκάρι.

ἐμοὶ μὲν πλούτου τε πάρος
βασιλικῶν τ' εἶεν θαλάμων
τροφαὶ κῆδειοι κεδρῶν τέκνων.
τὸν ἄπαιδα δ' ἀποστυγῶ
βίον, φῶ τε δοκεῖ, ψέγω·
μετὰ δὲ κτεάνων μετρίων βιοτᾶς
εὐπαιώνος ἔχοίμαρ. 490

ὁ Πανὸς θακήματα καὶ ἐπωδός.

475. κονρότροφοι Musg. W. Dindorf. 484. αἴγλαν Herwerden.
ἀκμάν Verrall.

παραυλίζουσα πέτρα
 *μυχώδεσι Μακραῖς,
 ἵνα χοροὺς στείβουσι ποδοῖν 495
 Ἀγλαύρου κόραι τρίγονοι
 στάδια χλοερὰ πρὸ Παλλάδος
 ναῶν, συρίγγων
 ὑπ' αλόλας λαχᾶς
 ὑμνων, ὅταν αὐλίοις
 συρίζῃς, ὡς Πάν,
 τοῖσι σοῖς ἐν ἄντροις,
 ἵνα τεκοῦσά τις
 παρθένος, ὡς μελέα, βρέφος
 Φοίβῳ, πτανοῖς ἐξώρισε θοίναν
 θηρσί τε φοιτίαρ δαῖτα, πικρῶν γάμων
 ὑβριν. οὗτ' ἐπὶ κερκίστιν οὔτε λόγοις 500
 φάτιν ἄιον εὐτυχίας μετέχειν
 θεόθεν τέκνα θυντοῖς.

V. SECOND EPEISODION.

(Re-enter ION from the temple.)

ΙΩ. πρόσπιοι γυναικες, ἀλ τῷρο ἀμφὶ κρηπῖδας
 δόμων 510
 θυοῦνύκων φρούρημ' *έχουσαι δεσπότην φυλάσσετε,
 ἐκλέλοιπ' ἥνη τὸν ιερὸν τρίποδα καὶ χρηστήριον
 Ξοῦθος, ἢ μίμετε κατ' οῖκον ιστορῶν ἀπαιδίαν;
 ΧΟ. ἐγ δόμοις ἔστ', ὡς ξέρ', οὐπω δῶμ' ἵπερβαίνει τόδε.
 ὡς δέ επ' ἐξόδοισιν ὅπτος τῷρο ἀκούομει πυλῶν
 δοῦποι, ἐξιόντα τ' ἥδη δεσπότην ὄραν πάρα. 516

494. μυχώδεσι for μυχῷ δαισὶ Tyrwhitt. 500. ὅτ' ἀναλίοις
 Herwerden. 504. ἐξώρισεν Paley. 511. ἔχουσαι for ἔχοντα
 Steph.

(Re-enters NUTHUS. *He rushes up to ION and tries to embrace him.*)

ΞΟ. ὁ τέκτον, χαῖρος· ἡ γὰρ ἀρχὴ τοῦ λόγου πρέπει ποντά μοι.

ΙΩ. χαίρομεν σὺ δὲ εὖ φρόγει γε, καὶ δύ' ὅπτ' εὖ πράξομεν.

ΞΟ. δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.

ΙΩ. εὖ φρονεῖς μέγι, οὐδὲ σ' ἔμηρε θεοῦ τις, ὁ ξένε,
βλάβη; 520

ΞΟ. σωφρογῶ, τὰ φίλταθ' εύρωρ εἰ *φιλεῖν ἐφίεμαι.

ΙΩ. παῦε μὴ ψαύσας τὰ τοῦ θεοῦ στέμματα ρήξης χερί.

ΞΟ. ἄφομαι· κοὺ μύστιάζω, τὰμὰ δὲ εύρίσκω φίλα.

ΙΩ. οὐκ ἀπαλλάξει. πρὸν εἴσω τόξα πνευμότωρ λαβεῖν;

ΞΟ. ὡς τί δὴ φεύγεις με σαυτοῦ γνωρίσας τὰ φίλτατα; 525

ΙΩ. οὐ φιλῶ φρεγῶν *ἀμοίρους καὶ μεμηρότας ξέρους.

ΞΟ. κτεῦνε καὶ πίμπρη πατρὸς γάρ, ήτις κτάνης, ἔστι φορεύς.

ΙΩ. ποῦ δέ μοι πατὴρ σύ; ταῦτ' οὐρ οὐ γέλως κλύειν ἐμοί;

ΞΟ. οὐ τρέχωρ δὲ μῆθος ἄτι σοι τὰμὰ σημήνειεν ἄν.

ΙΩ. καὶ τί μοι λέξεις;

ΞΟ. πατὴρ σός εἰμι καὶ σὺ παῖς ἐμός. 530

ΙΩ. τίς λέγει τάδε;

ΞΟ. οὐσίσ σ' ἔθρεψεν ὅντα Λοξίας ἐμόν.

ΙΩ. μαρτυρεῖς σαυτῷ.

ΞΟ. τὰ τοῦ θεοῦ γένεται ἐκμαθῶν χρηστήρια.

ΙΩ. ἐσφάλης αἴγιγμ' ἀκούσας.

ΞΟ. οὐκ ἄρα ὅρθ' ἀκούομεν;

521. οὐ φρενῶ...ἐφίεμαι; Ια οὐσ. φιλεῖν for φυγεῖν Steph.

526. φρενῶν ἀμοίρους for φρεγῶν ἀμοίρους Nau-k. φρενῶν Cod. Pal.

ΙΩ. ὁ δὲ λόγος τίς ἐστι Φοίβου ;
 ΞΟ. τὸν συνάντησαντά μοι—

ΙΩ. τίνα συνάντησιν ;
 ΞΟ. δόμων τῷνδ' ἔξιόντι τοῦ θεοῦ— 535

ΙΩ. συμφορᾶς τίνος κυρῆσαι ;
 ΞΟ. παῖδες ἐμὸν πεφυκέται.

ΙΩ. σὸν γεγῶτ', ή δῶρον *ἄλλων ;
 ΞΟ. δῶροι, ὅντα *δ' ἔξ ἐμοῦ.

ΙΩ. πρῶτα δῆτ' ἐμοὶ ξυνάπτεις πόδα σόν ;
 ΞΟ. οὐκ ἄλλῳ, τέκνοι.

ΙΩ. ή τύχη πόθεν ποθεῖ ήκει ;
 ΞΟ. δύο μίαν θαυμάζομεν.

ΙΩ. ἐκ τίνος δέ σοι πέφυκα μητρός ;
 ΞΟ. οὐκ ἔχω φράσαι. 540

ΙΩ. οὐδὲ Φοῖβος εἶπε ;
 ΞΟ. τερφθεὶς τοῦτο, κεῖν' οὐκ ἡρόμην.

ΙΩ. γῆς ἄρ' ἐκπέφυκα μητρός ;
 ΞΟ. οὐ πέδον τίκτει τέκνα.

ΙΩ. πῶς ἀν οὖν εἴην σός ;
 ΞΟ. οὐκ οὖτος, ἀγαφέρω δ' εἰς τὸν θεόν.

ΙΩ. φέρε λόγων ἀψώμεθ' ἄλλων.
 ΞΟ. ταῦτ' ἀμεινογ, ὁ τέκνοι.

ΙΩ. ἦλθες εἰς γόθον τι λέκτρον ;
 ΞΟ. μωρίᾳ γε τοῦ νέου. 545

ΙΩ. πιὸν κόρην λαβεῖν 'Ειρεχθέως ;
 ΞΟ. οὐ γὰρ ὑστερόν γέ πω.

ΙΩ. ἄρα δῆτ' ἐκεῖ μ' ἔφυσας ;
 ΞΟ. τῷ χρόνῳ γε συντρέχει.

ΙΩ. κατὰ πῶς ἀφικόμεσθα δεῦρο—
 ΞΟ. ταῦτ' ἀμηχαγῶ.

ΙΩ. διὰ μακρᾶς ἐλθὼν κελεύθου ;
 ΞΟ. τοῦτο κάμ' ἀπαιολᾶ.

ΙΩ. Πυθίαν δ' ἤλθες πέτραν πρίν ;
 ΞΟ. εἰς φανάς γε Βακχίου. 550

ΙΩ. προξένων δ' ἐν *του κατέσχες ;
 ΞΟ. ὃς με Δελφίσιν κόραις—

ΙΩ. *ἐθιάσευσ', ή πῶς τάδ' αὐδᾶς ;
 ΞΟ. Μαινάσιν γε Βακχίου.

ΙΩ. ἔμφρον' ή κάτοινον ὄντα ;
 ΞΟ. Βακχίου πρὸς ἡδοραῖς.

ΙΩ. τοῦτ' *ἐκεῦν' ἵν' ἐσπάρημεν.
 ΞΟ. δ πότμος ἐξηῦρεν, τέκνον.

ΙΩ. πῶς δ' ἀφικόμεσθα ναούς ;
 ΞΟ. ἐκβολον_ κόρης ἵσως. 555

ΙΩ. ἐκπεφεύγαμεν τὸ δοῦλον.
 ΞΟ. πατέρα νῦν δέχου, τέκνον.

ΙΩ. τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός.
 ΞΟ. εὖ φρονεῖς ἄρα.

ΙΩ. καὶ τί βουλόμεσθά γ' ἄλλο—
 ΞΟ. νῦν ὄρᾶς ἢ χρῆ σ' ὄρᾶν.

ΙΩ. οὐδὲ Διὸς παιδὸς γενέσθαι παῖς ;
 ΞΟ. *ὅ σοί γε γίγνεται.

ΙΩ. ή θέγω δῆθ' οἵ μ' ἔφυσαν ;
 ΞΟ. πιθόμενός γε τῷ θεῷ. 560

ΙΩ. χαῖρέ μοι, πάτερ,
 ΞΟ. φίλον γε φθέγμ' ἐδεξύμην τόδε.

ΙΩ. ήμέρα θ' ή νῦν παροῦσα—
 ΞΟ. μακάριόν γ' ἔθηκέ με.

ΙΩ. ὁ φίλη μῆτερ, πότ' ἄρα καὶ σὸν ὅψομαι δέμας ;

551. τοῦ for τῷ W. Dindorf. 552. ἐθιάσευσ' for ἐθιάσέν σ' Musg. 554. ἐκεῦν' ἵν' for ἐκεῖ νῦν Elmsley. 559. ὃ for ὃ Scaliger.

ιντρ ποθῶ σε μᾶλλον ἢ πρώτη, ητις εἶ ποτ', εἰσιδεῖν.

ἀλλ' ἵστως τέθητκας, ημεῖς δ' οὐδὲν ἀτραίμεθα. 565

ΧΟ. κοιναὶ μὲν ἡμῖν δωμάτων εὐπραξίαι·

οἵμως δὲ καὶ δέσποιναν εἰς τέκν' εὐτυχεῖν

έβουλόμην ἀτρούς τούς τ' Ἐρεχθέως δόμους.

ΞΟ. ὁ τέκνουν, εἰς μὲν σὴν ἀνεύρεσιν θεὸς

ὑρθῶς ἔκραυε, καὶ συνῆψεν ἐμοί τε σέ, 570

σύ τ' αὖ τὰ φίλταθ' ηὗρες οὐκ εἰδὼς πάρος

οὐδὲ ηὗξας ὑρθῶς, τοῦτο καμ' ἔχει πόθος,

οἵπως σύ τ', ὁ παῖ, μητέρ' εὐρήσεις σέθεν,

έγώ θ' ὁποῖας μοι γυναικὸς ἔξεφυς.

χρόνῳ δὲ δόντες ταῦτ' ἵστως εὔροιμεν ἄν. 575

ἀλλ' ἐκλιπὼν θεοῦ δάπεδον ἀλητείαν τε σὴν

εἰς τὰς Ἀθήνας στεῖχε κοινόφρων πατρί,

οὐδὲ σ' ὅλβιοι μὲν σκῆπτροι ἀγαμέρει πατρός,

πολὺς δὲ πλούτος οὐδὲ θάτερον τοσῶν

δυοῖν κεκλήσει δυσγενῆς πένης θ' ἄμα, 580

ἀλλ' εὐγενῆς τε καὶ πολυκτήμων βίου.

πιγῆς; τί πρὸς γῆν ὅμμα σὸν βαλὼν ἔχεις

εἰς φροτίδας τ' ἀπῆλθες, ἐκ οὐειχαρμογῆς

πάλιν μεταπτὰς δεῖμα προσβάλλεις πατρί;

ΙΩ. οὐ ταῦτὸν εἶδος φαίνεται τῷ πραγμάτων 585

πρόσωθεν ὄντων ἐγγύθεν θ' ὀρωμένων.

ἐγὼ δὲ τὴν μὲν συμφοιάν ἀσπάζομαι,

πατέρα σ' ἀγευρών ὡρ δὲ γιγγώσκω πέρι

ἄκουσον. εἶναί φασι τὰς αὐτόχθονας

κλεινὰς Ἀθήνας οὐκ ἐπείσακτον γένος, 590

ίντε εἰσπεισοῦμαι δύο τύσω κεκτημένος,

πατρός τ' ἐπακτοῦ καντὸς ὡρ τοθαγείης.

καὶ τοῦτ' ἔχων τοῦτειδος, λατθειῆς μὲν ὡρ,

ό μηδὲν ὡρ καὶ οὐδέτεροι κεκλήπομαι
 ἥτις δ' εἰς τὸ πρῶτον πόλεος ὄρμηθεὶς ζυγὸι 595
 ζητῶ τις εἶναι, τῷ μὲν ἀδυνάτῳ ὅποι
 μισησόμεσθα· λυπρὰ γὰρ τὰ κρείστονα·
 ὅστις δὲ χρηστοὶ δυνάμενοι τ' εἶναι σοφοὶ
 σιγῶσι κοὐ σπεύδουσιν εἰς τὰ πράγματα, 600
 γέλωτ' ἐν αὐτοῖς μωρίαν τε λίγην μαι
 οὐχ ἡσυχάζων ἐν πόλει *ψόγον πλέα.
 τῶν δ' αὐτὸν τὸν τέλον τε χρωμένων τε τῇ πόλει
 εἰς ἀξιώματα βὰς πλέον φρουρήσομαι
 ψήφουσιν. οὕτω γὰρ τάδε, ὃ πάτερ, φιλεῖ· 605
 οἱ τὰς πόλεις ἔχουσι καξιώματα
 τοῖς ἀνθαμέλλοις εἰσὶ πολεμιώτατοι.
 ἐλθὼν δέ ἐστι οἶκον ἀλλότριον ἐπηλυς ὡρ
 γυναικά θ' ὡς ἀτεκνον, ἢ κοινουμένη
 τὰς συμφοράς σοι πρόσθει, ἀπολαχοῦσα τὴν
 αὐτὴν καθ' αὐτὴν τὴν τύχην οἵστε πικρῶς, 610
 πῶς δέ οὐχ ὑπ' αὐτῆς εἰκύτως μισήσομαι,
 ὅταν παραστῶ σοὶ μὲν ἐγγύθεν ποδός,
 ἢ δέ οὐστ' ἀτεκνος τὰ σὰ φίλ' εἰσορᾶ πικρῶς,
 καὶ τὴν προδοὺς σύ μὲν ἐστι δάμαρτα σὴν βλέπης
 ἢ τὰμὰ τιμῶν δῶμα συγχέας ἔχης; 615
 ὅστις σφαγὰς δὴ φαρμάκων *τε θάνατόμων
 γυναικες ηὗροι ἀδράστιν διαφθοράς.
 ἄλλως τε τὴν σὴν ἄλοχον οἰκτείρω, πάτερ,
 ἄπαιδα γηράσκουσαν· οὐ γὰρ ἀξία
 πατέρων ἀπ' ἐσθλῶν οὐστ' ἄπαιδίᾳ τοσεῖν. 620

594. MSS. μηδὲν καὶ οὐδὲν ὡν corr. Scaliger and Valeklaer.
 601. ψόγον for φύβον Musg. 602. λόγῳ for λογίῳ Vertall (ἐν λόγῳ Matth. &c.). 603. οἱ . . . ἔχοντες ἀξιώματα τε Dind. (from Stobaeus). 616. τε add Tyrlwhitt. 620. ἄπαιδίᾳ for ἄπαιδαν Herm.

τυραννίδος δὲ τῆς μάτην αἰνουμένης
 τὸ μὲν πρόσωπον ἥδυ, τὰν δόμοισι δὲ
 λυπηρά· τίς γὰρ μακάριος, τίς εὐτυχῆς,
 ὅπτις δεῦοικως καὶ παραβλέπων *βίᾳν
 αἰῶνα τείνει; δημότης δ' ἄτις εὐτυχῆς
 ζῆγε ἄτις θέλοιμι μᾶλλον ἢ τύραννος ὁρ,
 φῆ τοὺς ποιηροὺς ἥδοιη φίλους ἔχειν,
 ἐσθλοὺς δὲ μισεῖ κατθαρεῖν φοιβούμενος.
 εἴποις ἀν ως δ χρυσὸς ἐκνικᾶ τάδε,
 πλούτεῖν τε τερπτόν· οὐ φιλῶ *ψύγους κλύειν 630
 ἐν χερσὶ σώζων ὅλβοις οὐδέ ἔχειν πόγους·
 εἴη δὲ ἔμοι *μὲν μέτρια μὴ λυπουμένῳ.
 ἢ οὐ ἐιθάδ' εἶχοι ἀγάθ' ἄκουστον μον, πάτερ·
 τὴν φιλτάτην μὲν πρῶτον ἀνθρώποις σχολὴν
 ὄχλοιν τε μέτριον, οὐδέ μ' ἐξέπληξεν δόδον 635
 ποιηρὸς οὐδείς· κεῖνο δὲ σὺν ἀνασχετόνι,
 εἴκειν δόδον χαλῶντα τοῖς κακίοσιν.
 θεῶν δὲ ἐρ εὐχαῖς ἢ *λόγουις ἢ βροτῶι,
 ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.
 καὶ τοὺς μὲν ἐξέπεμπον, οἱ δὲ ἡκοι ἔέροι, 640
 ὕσθ' ἥδὺς ἀεὶ καινὸς ὁν καινοῦσιν ἦν.
 οὐ δὲ εὐκτὸν ἀνθρώποισι, καν ἄκουσιν ἢ,
 δίκαιον εἶναι μ' ὁ τόμος ἢ φύσις θ' ἄμα
 παρεῖχε τῷ θεῷ. ταῦτα συννοούμενος
 κρείστον τομίζω τάρθαδ' ἢ τάκει, πάτερ. 645
 ἔα δὲ ἐμαυτῷ ζῆν· ἵση γὰρ ἡ χάρις,
 μεγάλοισι χαίρειν σμικρά θ' ἥδεως ἔχειν.

624. περιβλέπων in Stobaeus. βίᾳν for βίον Steph. (βίον Nauck).
 630. ψύγους for ψύρους Brodaeus. 632. μὲν add Herm. ἔμοιγε
 Dindorf. 634. ἀνθρώποις for ἀνθρώπων Dindorf. 638. λόγουις
 ἢ for γάοισιν ἢ Mure. 646. ἐμ' αὐτοῦ Nauck. ζῆν μ' Dindorf.

ΧΟ. καλῶς ἔλεξας, εἴπερ οἵς ἐγὼ φιλῶ
ἐν τοῖσι σοῖσιν εὐτυχήσουσιν *λόγοις.

ΞΟ. παῦσαι λόγωι τῷρδ', εὐτυχεῖν δ' ἐπίστασο· 650
θέλω γὰρ οὐπέρ σ' ηὑροι ἀρξασθαι, τέκνοι,
κοιτῆς τραπέζης ὀαιτα πρὸς κοιτὴν πεσώτ,
θῆσαι θ' ἂ σου πρὸν γερέθλι' οἰκ ἐθύγαμερ.
καὶ τὴν μὲν ὡς δὴ ξέροι ἄγωι σ' ἐφέστιοι
νείπονται τέρψω· τῆς οὐ 'Αθηραίων χθονὸς 655
ἄξω θεατὴν δῆθεν, ὡς οὐκ διν' ἐμόν.
καὶ γὰρ γυναικα τὴν ἐμὴν οὐ βούλομαι
λυπεῖν ἄτεκνον οὐσαν αὐτὸς εὐτυχῶν.

Χρόνῳ δὲ καιρὸν λαμβάρωι προσάξομαι
δάμαρτ' ἐᾶν σε σκῆπτρα τάμ' ἔχειν χθονός. 660
Ίωνα δ' ὀνομάζω σε τῇ τύχῃ πρέπον,
διθούνεκ' ἀδύτων ἔξιόντι μοι θεοῦ
ἴχρος συνῆψας πρῶτος. ἀλλὰ τῶν φίλων
πλήρωμ' ἀθροίστας βονθύτῳ σὺν ἡδονῇ
πρόσειπε, μέλλων Δελφῖον ἐκλιπεῖν πόλιν. 665
νῦν δὲ σιγᾶν, δμωίδες, λέγω τάδε,
η θάρατον εἰπούσαιται πρὸς δάμαρτ' ἐμήρι.

ΙΩ. στείχοιμ' ἄντ' ἐν δὲ τῆς τίχης ἅπεστί μοι
εἰ μὴ γὰρ ἥτις μ' ἔτεκεν εύρισκω, πάτερ,
ἀβίωτοι ἥμιν· εἰ δὲ ἐπείξασθαι χρεώτ,
ἐκ τῶν 'Αθηνῶν μ' ἡ τεκοῦσ' εἴη γυνή,
ῶς μοι γένηται μητρόθεν παρρησία.
καθαρὰν γὰρ ἥτις εἰς πόλιν πέσῃ ξέρος,
καν τοῖς λόγοισιν ἀστὸς ἦ, τό γε στόμα
δοῦλον πέπαται κούκ ἔχει παρρησία. 675

(Ἐχειπτ.)

649. MSS. φίλοις, edd. λόγοις from a correction. 674. νόμοισιν
Badh. Nauck.

VI. SECOND STASIMON.

ΧΟΡΟΣ.

δρῶ δάκρυνα *δάκρυνα καὶ περθίμους στροφή.
 [ἄλλας γε] στεναγμάτων εἰσβολάς,
 ὅταν ἐμὰ τύραννος εὐπαιδίαν
 πόσιν ἔχοντ' ἤδη, 680
 αὐτὴν δ' ἄπαις ἦ καὶ λελειμμένη τέκνων.
 τίν', ὡς παῖ πρόμαρτι Λατοῦς, ἔχρησας ὑμρωδίαν;
 πόθεν ὁ παῖς ὅδ' ἀμφὶ ναοὺς σέθεν
 τρόφιμος ἔξεβα, γυναικῶν τίνος;
 οὐ γάρ με σαίνει θέσφατα, 685
 μή τιν' ἔχῃ δόλον.
 δειμαίνω συμφορὰν
 ἐφ' ὅποτε βάσεται.
 ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι 690
 *τάδε θεοῦ φήμα.
 ἔχει δόλον τύχαν θ' ὁ παῖς
 ἄλλων τραφεὶς ἔξ αἰμάτων.
 τίς οὐ τάδε ξυνοίσεται;

φίλαι, πύτερ' ἐμῷ δεσπούνᾳ τάδε ἀντιστροφή. 695
 τορῶς [ἐσ οὖς] γεγωνήσομεν,
 πόσιν, ἐν φῷ τὰ πάντ' ἔχουσ' ἐλπίδων
 μέτοχος ἵν τλάμων;
 νῦν δ' ή μὲν ἔρρει συμφοραῖς, ὁ δ' εὐτυχεῖ,
 πολιδρός εἰσπεσοῦσα γῆρας, πόσις δ' ἀτίετος φίλων. 700

676. δάκρυνα *lis*: Paley. 677. ἀλαλαγάς *sor* ἄλλας γε *Herm.*
 στεναγμάτων *Musg.* *sor* στεναγμῶν τ'. 679. εἰδῆ *Nauck.* 681.
Nauck *sor* τύδε (τῷδε) ποτ' εἴφημα. 692. δύμον *Tyrwhitt.* δύμων
 τύχαν *Nauck.*

μέλεος, ὃς θυραῖος ἐλθὼν δόμους
μέγαν ἐσ ὅλβον οὐκ ἔσωσεν τύχας.

ὅλοιτ' ὅλοιθ' ὁ ποτνίαν

ἔξαπαφῶν ἐμάν·

καὶ θεοῖσιν μὴ τύχοι

705

καλλίφλογα πέλανον ἐπὶ

πυρὶ καθαγνίσας τὸ δ' ἐμὸν εἴσεται

* * * * *

710

* * τυραννίδος φίλα.

* ἥδη πέλας δείπτων κυρεῖ

παῖς καὶ πατὴρ νέος νέων.

* ἵω δειράδες Παρηασοῦ πέτρας ἐπωδός.

ἔχουσαι σκόπελον οὐράγιον θ' ἔδραν, 715

ἵνα Βάκχιος ἀμφιπύρους ἀρέχων πεύκας

λαιψηρὰ πηδᾶται πόλοις ἄμα σὺν Βάκχαις.

μὴ τί ποτ' εἰς ἐμὰν πόλιν ἵκοιθ' ὁ παῖς,

νέαν δ' ἀμέραν ἀπολιπῶν θάνοι. 720

στεγομέτρα γὰρ ἀτε πόλις ἔχοι σκῆψιν

ξενικὸν εἰσβολάν.

* ἄλις δ' ἄλις ὁ πάρος ἀρχαγὸς ὁν

Ἐρεχθεὺς ἄραξ.

VII. THIRD EPEISODION.

(Re-enter CREUSA, with an old man attending her.)

KR. ὁ πρέσβυ παιδαγώγ' Ἐρεχθέως πατρὸς 725
τούμοῦ ποτ' ὄντος, ἥνικ' ἥν ἔτ' ἐν φάει,

703. ὅλοιτο Ναυκλ. 712. ἥδη for ἥ δὴ Κρίσκε. πέλας for
τελάσας Seidler. 714. ἵω for ἵνα Bailliam. 723. ἄλις δ' for
ἱλίσας Herm. (ἄλις ἄλις Scaliger).

ἔπαιρε σαντὸν πρὸς θεοῦ χρηστήρια,
ῶς μοι συνησθῆσ, εἴ τι Λοξίας ἄναξ
θέσπιτρα παιῶντι εἰς γορὰς ἐφθέγξατο·
σὺν τοῖς φίλοις γὰρ ἡδὺ μὲν πράσπειτι καλῶς· 730
δὸ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακόν,
εἰς ὅμματ' εὔρου φωτὸς ἐμβλέψαι γλυκύ.
ἔγὼ δέ σ', ὕσπερ καὶ σὺ πατέρ' ἐμόν ποτε.
έσποιν' ὅμως οὐσ' ἀντικηδεύω πατέρος.

ΙΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, ἄξι' ἀξίων γεννητόρων 735
ἴηθη φυλάσσεις κού καταισχύνασ' ἔχεις
τὸν σοὺς παλαιοὺς ἐκγόροντις αὐτόχθονας.
ἔλχ' ἔλκε πρὸς μέλαθρα καὶ κόμιζέ με.
αἰπεινά *τοι μαντεῖα τοῦ γήρως δέ μοι
συνεκπονοῦσα κῶλον ἱατρὸς γενοῦ. 740

ΚΡ. ἔποιν τυγγεῖτος δὲ ἐκφύλασσεν ὅπου τίθησ.

ΠΑ. Ιδού.

τὸ τοῦ ποδὸς μὲν βραδύ, τὸ τοῦ δὲ τοῦ ταχύ.
ΚΡ. βάκτρῳ δὲ ἐρείδον περιφερῆ στίβοις χθονός.
ΠΑ. καὶ τοῦτο τηφλόν, ὅταν ἔγὼ βλέπω βραχύ.
ΚΡ. ὀρθῶς ἔλεξας ἀλλὰ μὴ *παρῆτις κόπω. 745
ΠΑ. οὐκοντις ἐκώρ γε τοῦ δὲ *ἀπότος οὐ κρατῶ.
ΚΡ. γυραῖκες, ἴστωρ τῶν ἐμῶν καὶ κερκίδος
επούλευμα πιπτόν, τίγα τέχητι λαβῶν πόστις
βέβηκε παιῶντις ὅρπερ οὐρέχ' ἥκομεν;
πημήγατ· εἰ γὰρ ἀγαθά μοι μηνύσετε, 750
οὐκ εἰς ἀπότοντις ὀεσπότας βαλεῖς χάριτ.

737. ἐκγόροις Herm.

743. περιφερεῖ Badli.

745. πάρες Tyrwhitt, Nauk. MSS. παρε-

σκέπω). 746. ἀπότος fot ἀκοντος Reiske.

739. τοι for δέ μοι Valckenaer.

745. πάρες Tyrwhitt, Nauk. MSS. παρε-

σκέπω).

ΧΟ. ἵω δαιμον.

ΗΑ. τὸ φρούμιον μὲν τῷρ λόγων οὐκ εὐτυχέσ.

ΧΟ. ἵω τλάμον.

ΗΑ. ἀλλ' ἦ τι θεσφάτοισι δεσποτῷρ γοσῶ; 755

ΧΟ. εἶεν τί δρῶμερ, θάρατος ὥρ κεῖται πέρι;

ΚΡ. τίς ηδε μοῦσα, χὼ φόβος τίγων πέρι;

ΧΟ. εἴπωμεν ἦ σιγῶμεν; ἦ τί δράσομεν;

ΚΡ. εἴφ' ὡς ἔχεις γε συμφοράν τιν' εἰς ἐμέ.

ΧΟ. εἰρήσεται τοι, κεὶ θαρεῖται μέλλω διπλῆ. 760
οὐκ ἔστι σοι, δέσποιν', ἐπ' ἀγκάλαις λαζεῖται
τέκν' οὐδὲ μαστῷ σῷ προσαρμόσαι *ποτέ.

ΚΡ. ὄμοι, θάνοιμι.

ΠΑ. θύγατερ.

ΚΡ. ὁ τάλαιν' ἔγω συμφορᾶς.

ἔλαζον, ἔπαθον ἄχος *ἄρβιον, ὁ φίλαι.

ΗΑ. διοιχόμεσθα, τέκνουν. 765

ΚΡ. αἰαῖ αἰαῖ

διανταῖος ἔτυπεν δδύνα με πνευ-
μόνων τῷνδ' ἔσω.

ΠΑ. μήπω στενάξῃς,

ΚΡ. ἀλλὰ πάρειστι γόοι.

ΠΑ. πρὶν ἀν μάθωμεν,

ΚΡ. ἀγγελίαν τίνα μοι; 770

ΠΑ. εἰ *ταῦτα πράσπιων δεσπότης τῆς συμφορᾶς
κοινωνός ἔστιν, ἦ μόνη σὺ δυστυχεῖς.

ΧΟ. κείνω μέρι, ὁ γεραιέ, παῖδα Λοξίας
ἔσωκεν, λοίᾳ δ' εὐτυχεῖ ταύτης οίχα.

ΚΡ. τοῦδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες *ἔλακες
ἄχος ἐμοὶ στένειν. 775

762. ποτέ for τάδε Wakefield

771. ταῦτα for ταῦτα Canter.

764. ἄρβιον τοι βάστον Η. τι...

776. ἔλακες (bis) Seidler.

ΠΑ. πότερα δὲ φῦγαι δεῖ γυραικὸς ἐκ τινος
τὸν παῖδας δι' εἶπας; ἢ γεγῶτ' ἐθέσπισεν;

ΧΟ. ἦδη πεφυκότ' ἐκτελῆ τεαρίαν
δίδωσιν αὐτῷ Λοξίας παρῆν δ' ἐγώ.

ΚΡ. πῶς φήσ; ἄφατον ἄφατον ἀγανδητον
λόγον ἔμοι θροεῖς.

ΠΑ. καμοιγε. πῶς δ' ὁ χρησμὸς ἐκπεραίνεται
σαφέστερον μοι φράζε, χῶστις ἔσθ' ὁ παῖς.

ΧΟ. ὅτῳ ξυραγτήσειεν ἐκ θεοῦ συνθεὶς
πρώτῳ πόσις σός, παῖδας ἔδωκ' αὐτῷ θεός.

ΚΡ. ὀτοτοτοῦ τὸ δὲ ἐμὸν ἄτεκνον ἄτεκνον ἐλαβεῖ
ἄρα βίντον, ἐν ἐρημίᾳ δὲ ὀρφανοὺς
δόμους οἰκήσω.

ΠΑ. τίς οὖν ἔχριγτη; τῷ συνῆψ' ἵχρος ποδὸς
πόσις ταλαίης; πῶς δὲ ποῦ τινι εἰσιδώρ;

ΧΟ. οἵσθ', ὁ φίλη δέσποιντα, τὸν τεαρίαν
ὅς τόρδ' ἔσαιρε ταόν; οὐτός ἔσθ' ὁ παῖς.

ΚΡ. ἀν' ὑγρὸν ἀμπταίην
αἰθέρα πόρσω γαί-
ας Ἐλλανίας, ἀστέρας ἐσπέρους,
οἰον οἰον ἄλγος ἔπαθον, φίλαι.

ΠΑ. ὅγομα δὲ ποιον αὐτὸν ὅγομάζει πατὴρ
οἵσθ', ἢ σιωπῆ τοῦτο ἀκύρωτον μένει;

ΧΟ. Ἰων', ἐπείπερ πρῶτος ἥγιτησεν πατρέ.

ΠΑ. μητρὸς δὲ ποίας ἔστιν;

ΧΟ. οὐκ ἔχω φράσαι.
φροῦρος δ', τις εἰδῆς πάρτα τὰπ' ἔμοι, γέρον.

παιῶν προθύντων ξέρια καὶ γερέθλια,
σκηνὰς ἐς ιερὰς τῆσδε λαθραίως πόσις,
κοινῇ ξυνάψων δαῖτα παιδὶ τῷ τεαρίῳ.

ΠΑ. δέσποιντα, προῦενόμεσθα, σὺν γάρ σοι τοσώ.

τοῦ σοῦ πρὸς ἀγόρος καὶ μεμηχαγημένως
ὑβριζόμεσθα δωμάτων τ' Ἐρεχθέως 810
ἔκβαλλούμεσθα καὶ σὸν οὐ στυγῶν πόσιν
λέγω, σὲ μέρτοι μᾶλλον ἢ κεῖνον φιλῶν
οἵτις σε γῆμας ξέρος ἐπειτελθὼν πόλιν
καὶ δῶμα καὶ σὴν παραλαβὼν παγκληρίαν,
ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος 815
λάθρα πέφητειν ὡς λάθρα δ', ἐγὼ φράσω·
ἐπεὶ σ' ἄτεκνον ἥσθετ', οὐκ ἔστεργέ σοι
οόμοιος εἶναι τῆς τύχης τ' ἵσον φέρειν,
λαζῶν δὲ δοῦλα λέκτρα τυμφεύσας λάθρα
τὸν παῖδα ἔφυτει, ἐξερωμένοις δέ τῷ 820
Δελφῶν δίδωσιν ἐκτρέφειν ὁ δ' ἐν θεοῖ
οόμοιοιν ἀφετος, ὡς λάθοι, παιδεύεται.
νεανίαν δ' ὡς ἥσθετ' ἐκτεθραμμένον,
ἐλθεῖν σ' ἐπεισε δεῦρ' ἀπαιδίας χάριν.
καὶ δ' οὐκ ἐψεύσαιθ', οὐδεὶς δ' ἐψεύσατο 825
πάλαι τρέφων τὸν παῖδα, καπλεκεῖν πλοκὰς
τιμάσθ'. ἀλοὺς μὲν ἀτέφερ' εἰς τὸν δαίμονα,
ἐλθὼν δὲ καὶ τὸν χρόγον ἀμύνεσθαι θέλων
τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς.
καιρὸν δὲ τοῦτον ἀτὰ χρόγον πεπλασμένοι,
Ἴων, λόντι δῆθεν ὅτι συνήντετο. 830

ΧΟ. οἵμοι, παρούργους ἀγόρας ὡς ἀεὶ στυγῶ,
οἱ συντιθέντες τάδικ' εἶτα μηχαναῖς
κοιροῦντι. φαιῶνος χρηστὸν ἀτὰ λαζεῖν φίλον
θέλοιμι μᾶλλον ἢ κακὸν σοφώτερον. 835

ΗΛ. καὶ τῷδ' ἀπάρτων ἔτιχατον πείσει κακόν,
ἀμήτορ' ἀναρίθμητον, ἐκ δούλης τινὸς
γυναικός, εἰς σὸν δῶμα δεσπότην ἄγειν.

ἀπλοῦν ἀτὶς ἥτις γὰρ τὸ κακόν, εἰ παρ' εὐγενοῦς
μητρός, πιθών σε, σὺν λέγων ἀπαιδίαν, 840
ἐστάκιστος^{οἰκους} εἰ δὲ σοὶ τόδε^{τόντης} ἥτις πικρόν,
τῶντος Αἰόλον τινα χρῆτος δρεχθῆται γάμων.
ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν
ἥτις γὰρ ξίφος λαβοῦσαν ἥτις δόλῳ τινί^{τινί} 845
ἥτις φαρμάκοισι σὸν κατακτεῖναι πόσιν
καὶ παῖδα, πρὶν σοὶ θάρατον ἐκ κείμων μολεῖν.
εἰ γὰρ *μεθήσεις τοῦτο^{τοῦτο}, ἀπαλλάξει βίου
δινοῦν γὰρ ἔχθροντος εἰς ἐρήθροτον πτέγος
ἥτις θάτερον δεῖ δυστυχεῖν ἥτις θάτερον.
ἔγω μὲν οὖν σοι καὶ συνεκπονεῖν θέλω, 850
καὶ συμφορείειν παῖδα^{τοντης} ἐπεισελθὼν δόμοις
οὐ δαιθί^{δαιθί} ὅπλίζει, καὶ τροφεῖα δεσπόταις
ἀποδοὺς θαρεῖν τε ζωτικός τε φέγγος εἰπορᾶν.
ἐγενόμην γάρ τι τοῖς δούλοισιν αἰσχύνητος φέρει,
τούτομα^{τα} δ' ἄλλα πάγτα τῶντος^{τῶντος} ἐλευθέρων^{τῶντος} 855
οὐδεὶς κακίων δοῦλος, οἵτις^{οἵτις} ἐσθλὸς ἥτις.

ΧΟ. καλγά, φίλη δέσποινα, συμφορὰν θέλω
κοιτομένη τήτιδε^{τήτιδε} ἥτις θαρεῖν ἥτις ζῆται καλῶς.

ΚΡ. ὁ ψυχά, πῶς σιγάσω;

πῶς δὲ σκοτίας ἀναφήνω^{τοντης} 860
εὐνάς, αἰδοῦς δ' ἀπολειφθῶ^{τοντης} ;
τί γὰρ ἐμπόδιον κώλυμ^{τοντης} ἔτι μοι;
πρὸς τίν^{τοντης} ἀγῶνας τιθέμεσθ^{τοντης} ἀρετῆς^{τοντης} ;
οὐ πόσις ἡμῶν προδότης γέγονεν;
στέρομαι δ' οἴκων, στέρομαι παῖδων,^{τοντης} 865
φροῦδαι δ' ἐλπίδες, ἀτις διαθέσθαι

547. εἰ γὰρ σὺ φείπει τοῦτο^{τοῦτο} Badh. εἰ γὰρ μεθήσεις τοῦτο^{τοῦτο} Paley
δεῖ σε^{τοντης} εἰ δὲ ιψήσεις Ηερμ. MSS. εἰ γὰρ γ' ιψήσεις τοῦτο^{τοῦτο} 856.
οὐδὲν Nauck. 863. ἀγῶνας for ἀγῶνα Musg. 864. οὐ . . .
γέγονεν Dobree, Nauck.

χρήζουσα καλῶς οὐκ ἐδυνήθη, τιγώσα γάμους, τιγώσα τόκους πολυκλαύτους.

ἀλλ' οὐτὸς Διὸς πολύαστρον ἔδος καὶ τὴν ἐπ' ἐμοῖς σκοπέλοισι θεὰν λίμνης τ' ἐνύδρου Τριτωνιάδος πότνιαν ἀκτάρ, οὐκέτι κρύψω λέχος, ὡς στέριων ἀπονησαμένῃ ράων ἔσομαι. στάζουσι κόραι δακρύοισιν ἔμαι. ψυχὰ δ' ἀλγεῖ κακοβουλευθεῖσ' ἐκ τ' ἀνθρώπων ἐκ τ' ἀθανάτων. οὖς ἀποδεῖξω λέκτρων προδότας ἀχαρίστους.

870

875

880

885

890

895

ὦ τᾶς ἐπταφθόγγου μέλπων κιθάρας ἐροπάρ, ἀτ' ἀγραύλοις κέρασιν ἐτ ἀφίχοις ἀχεῖ μοντᾶν ὕμνους εὐαχήτους. σοὶ μομφάν, ὦ Λατοῦς παῖ, πρὸς τάνδ' αὐγὰν αὐδάσω. ἥλθες μοι χρυσῷ χαίταν μαρμαίρων, εὐτ' εἰς κόλπους κρόκεα πέταλα φάρεσιν ἔδρεπον ἀγθίζειν χρυσατανγῆ λευκοῖς δ' ἐμφὺς καρποῖσιν χειρῶν εἰς ἄντρουν κοίτας κραυγὰν 'ὦ μᾶτερ μᾶτέρ' μ' αὐδῶσαι θεὸς ὁμεννέτας ἄγες ἀναιδείᾳ

875. ἀπονησαμένη for ἀπονησαμένη Valckenaer. 877. κακο-
βουλεύειν' Βαττες, Ηερμ. 879. ἀνθίζοντα χρυσανγῆ Ριζ' γ
891. ἐμφὺς for ἐμφύσας Reiske.

Κύπριδι χάριν πράσσων.
 τίκτω δ' ἀ δύστανός σοι
 κούρον, τὸν φρίκα ματρὸς
 εἰς εὐνὰν βάλλω τὰν σάν,
 ἵνα *μ' ἐν λέχεσιν μέλεα μέλεος 900
 ἐζεύξω τὰν δύστανον.
 οἵμοι μοι καὶ νῦν ἔρρει
 πτανοῖς ἀρπασθεὶς θοίνα
 πᾶς μοι σὸς τλάμων, σὺ δὲ κιθάρα 905
 κλάζεις παιᾶνας μέλπων.

(turning to the temple)

ώή, τὸν Λατοῦς αὐδῶ,
 ὃς γ' ὅμφαν κληροῖς
 πρὸς χρυσέους θάκους καὶ
 γαίας μεστήρεις ἔδρας, 910
 εἰς οὓς αὐδὰν καρύξω·
 ἵω κακὸς εὐνάτωρ,
 ὃς τῷ μὲν ἐμῷ νυμφεύτῃ
 χάριν οὐ προλαβὼν
 παῖδ' εἰς οἴκους οἰκίζεις* 915
 ὁ δ' ἐμὸς γενέτας καὶ σὸς γ' ἀμαθῆς
 οἰωνοῖς ἔρρει συλαθείς,
 τιπάργανα ματέρος ἐξαλλάξας.
 μισεῖ σ' ἀ Δᾶλος καὶ δάφνας
 ἔρνεα *φοίνικα παρ' ἀβροκόμαν, 920
 ἔιθα λοχεύματα σέμιτ' ἐλοχεύσατο
 Λατὼ Δλοισί σε καρποῖς.

ΧΟ. οἵμοι, μέγας θησαυρὸς ὡς ἀνοίγνυται
 κακῶν, ἐφ' οἵσι πᾶς ἀν ἐκβάλοι δάκρυ.

1900. μ' ἐν λέχεσιν τοι με λέχεσι Heath.
 omitt Matth. Herm.

1905. καὶ before σὸς

917. MSS. add οἰκεῖα after συλαθείς

920. φοίνικα for φοίνια Brodæus.

922. κάποις Kirchhoff.

ΠΑ. ὁ θύγατερ, *οἴκτου σὸν βλέπων ἐμπίπλαμαι 925
 πρόσωπον, ἔξω δὲ ἐγερόμητρ γράμμης ἐμῆς.
 κακῶς γὰρ ἄρτι κῦμ' ὑπεξαγτλῶν φρειν,
 πρύμητθεν αἴρει μὲν ἄλλο σῶν λόγων ὑπο,
 οὐδὲ ἐκβαλοῦσα τῷ παρεστώτῳ κακῶς
 μετῆλθες ἄλλων πημάτων *καινὰς ὄδοις. 930
 τέ φῆς; τίνα λόγον Λοξίου κατηγορεῖς;
 ποῖον τεκεῖν φῆς παῖδα; ποῦ θεῖται πόλεως
 θηρσὶν φίλοι τύμβενμ'; ἄγελθέ μοι πάλιν.

ΚΡ. αἰσχύνομαι μέν σ', ὁ γέρον, λέξω δὲ σῆμως.

ΠΑ. ὡς συστεράζειν γένος γενναίως φίλοις. 935

ΚΡ. ἄκουε τούτην τοῖσθα Κεκροπίας πέτρας
 πρόσβορρον ἄγτρον, ἣς Μακρὰς κικλήσκομεν;

ΠΑ. οὐδέ, ἔρθα Παρὸς ἄδυτα καὶ βωμὸν πέλας.

ΚΡ. ἐταῦθ' ἀγῶνα δαιτὸν ἡγονίσμεθα.

ΠΑ. τίν'; ὡς ἀπαρτᾶ δάκρυνά μοι τοῖς στοῖς λόγοις. 940

ΚΡ. Φοίβῳ ξυρῆψ' ἄκουστα ὑπτητον γάμον.

ΠΑ. ὁ θύγατερ ἄρ' ἦν ταῦθ' αὐτὸν γένος;

ΚΡ. οὐκ οὐδέ· ἀληθῆ δὲ εἰ λέγεις, φαίημεν ἄν.

ΠΑ. τόσοις κρυφαίαν ἥρικ' ἔστερες λάθρα;

ΚΡ. τοῦτ' ἦντος ἀντί σοι φαγερὰ σημαίνω κακά. 945

ΠΑ. καὶ τὸ ἔξεκλεψας πῶς Ἀπόλλωνος γάμονς;

ΚΡ. ἔτεκον ἀράσχον ταῖς τέμενος κλέων, γέρον.

ΠΑ. ποῦ; τίς λοχεύει σ'; ἡ μάνη μοχθεῖς τάδε;

ΚΡ. μόιη κατ' ἄγτρον οὐπερ δεσμόθητρον γάμοις.

ΠΑ. δὲ παῖς ποῦ στότιν; ἵνα σὺ μηκέτ' ἥστερος. 950

ΚΡ. τέθνηκεν, ὁ γεραίε, θηρσὶν ἐκτεθεῖς.

ΠΑ. τέθνηκεν; Ἀπόλλων δὲ κακὸς οὐδέτερος ἥρκεστεν;

ΚΡ. οὐκ ἥρκεστεν; "Λίθον δέ εἰναι οὐδόμοις παιδεύεται.

ΠΑ. τίς γάρ τιν ἔξεθηκεν; οὐ γάρ δὴ σύ γε.

ΚΡ. ἥμεῖς, ἐν ὅρφῃ σπαργανώσατες πέπλοις. 955

ΠΑ. οὐδὲ ἔντηδει· σοί τις ἔκθεσιν τέκνου;

ΚΡ. οὐ ἔνηφοραι γε καὶ τὸ λαθύρειν μόγον.

ΠΑ. καὶ πῶς ἐν ἄγτρῳ παῖδα σὸν λιπεῖν ἔτλης;

ΚΡ. πῶς οὐ; οἰκτρὰ πολλὰ στόματος ἐκβαλοῦσ' ἔπη.

ΠΑ. φεῦ·

·λίμωρ σὺ τόλμης, ὃ δὲ θεὸς μᾶλλον σέθει. 960

ΚΡ. εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι.

ΠΑ. μαστὸν διώκορτ' ἢ πρὸς ἀγκάλαις πεσεῖν;

ΚΡ. ἐρταῦθ', οὐρ' οὐκ ὡρ ἀδικ' ἐπαπχεῖν ἐξ ἐμοῦ.

ΠΑ. σοὶ οὐ ἐσ τί δύξης ἥλθειν ἐκβαλεῖν τέκνοι;

ΚΡ. -ώς τὸν θεὸν σώσοντα τὸν γ' αὐτοῦ γόρον. 965

ΠΑ. οἴμοι, δόμωρ σῶμα ὅλος ὡς χειμάζεται.

ΚΡ. τί κράτα κρίνας, ὥ γέροι, δακρυρροεῖς;

ΠΑ. σὲ καὶ πατέρα σὸν δυστυχοῦντας εἰσπορῶι.

ΚΡ. τὰ θυητὰ τοιαῦτ' οὐδὲν ἐν ταῦτῷ μένει.

ΠΑ. μὴ τὴν ἔτ' οἴκτωρ, θύγατερ, ἀγτεχώμεθα. 970

ΚΡ. τί γάρ με χρὴ δρᾶν; ἀπορία τὸ δυστυχεῖν.

ΠΑ. τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνουν θεόν.

ΚΡ. καὶ πῶς τὰ κρέσπω θηγτὸς οὖσ' ὑπερδράμω;

ΠΑ. πίμπρη τὰ σεμνὰ Λοξίου χρηστήρια.

ΚΡ. δέδοικα· καὶ νῦν πημάτων ἀδην ἔχω. 975

ΠΑ. τὰ ὄντατά την τόλμησον, ἄγροια σὸν κταρεῖν.

ΚΡ. αἰδούμεθ' εὐτὰς τὰς τόθ' ἥτεικ' ἐσθλὸς ἥτι.

ΠΑ. σὺ δ' ἀλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.

ΚΡ. πῶς; εἰ γὰρ εἴη δυνατόν ὡς θέλοιμε γ' ἄν.

ΠΑ. ξιφηφόρον σὸνσ όπλίσιασ' ὀπάορας. 980

ΚΡ. στείχοιμ' ἄν· ἀλλὰ ποῦ γερήσεται τόδε;

ΠΑ. ιεραῖσιν ἐν σκηναῖσιν, οὐθινὰ φίλονς.

ΚΡ. ἐπίσημος ὁ φόρος, καὶ τὸ δοῦλοις ἀτθερές.

ΠΑ. οἵμοι, κακίζει. φέρε, σύ νυν βούλευε τι.

ΚΡ. καὶ μὴν ἔχω γε δόλια καὶ δραστήρια.

985

ΠΑ. ἀμφοῖν ἀν εἴην τοῦνδ³ ὑπηρέτης ἔγω.

ΚΡ. ἀκονε τούννυν οἵσθα γηγενῆ μάχην;

ΠΑ. οἵδ², ἦρ Φλέγρα Γίγαντες ἐστηπαν θεοις.

ΚΡ. ἐγταῦθα Γοργόν' ἔτεκε Γῆ, δειπόν τέρας.

ΠΑ. ἡ παισὶν αὐτῆς σύμμαχος, θεῶν πόροι;

ΚΡ. ναὶ καὶ νιν ἔκτειν' ἡ Διὸς Παλλὰς θεά.

ΠΑ. ποιόν τι μορφῆς σχῆμα ἔχωνταν ἀγρίας;

ΚΡ. θώρακ' ἔχιδρης περιβόλοις ὁπλισμένοι.

ΠΑ. ἀρ' οὐτός ἐσθ' δ μῦθος δν κλύω πάλαι;

ΚΡ. ταύτης Ἀθάραρ δέρος ἐπὶ στέρποις ἔχειν.

995

ΠΑ. ἦρ αἰγιδὸν δομάζοντι. Παλλάδος στολήν;

ΚΡ. τοῦδ' ἔπλευν ὄγομα θεῶν ὅτ' ἥλθειν εἰς δόμον.

ΠΑ. τί δῆτα, θύγατερ, τοῦτο σοῦς ἔχθροῦς βλάβος;

ΚΡ. Ἐρυχθόνιος οἵσθι, *ἡ οὖ; τί δ' οὐ μέλλειν, γέρον;

ΠΑ. δν πρῶτον ὑμῶν πρόσγονοιον ἐξαγῆκε γῆ;

ΚΡ. τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ—

ΠΑ. τέ χρῆμα; μέλλοι γάρ τι προπτέρεις ἔπος.

ΚΡ. διτσοὺς σταλαγμοὺς αἴματος Γοργοῦς ἄπο.

ΠΑ. ἵσχυν *έχοι δ' ἀτ τίτα πρὸς ἀτθρώπου φύσιν;

ΚΡ. τὸν μὲν θαράστιμον, τὸν δ' ἀκεσφόρον τόστοιν.

ΠΑ. ἐν τῷ καθάφασ' ἀμφὶ παιδὶ σώματος;

ΚΡ. χυνσοῖσι δεσμοῖσι· δὲ εἰς εἰσωστ' ἐμῷ πατρί.

ΠΑ. κείνουν δὲ κατθανόντος εἰς σ' ἀφίκετο;

ΚΡ. ναὶ κάπὶ καρπῷ γ' αὐτ' ἔγω χερὸς φέρω.

ΠΑ. πῶς οὖν κέκραγται δίπτυχοι ὥδοιον θεᾶς;

ΚΡ. κούλης μὲν ὅπτις φλεγὸς ἀπέσταξεν φόρον

997. ἥλθειν for ἥλθειν suggest. Paley. 991. οἵσθι' ἡ οὖ for οἵσθι' τι, τὸν εὐ βαθήσαν. 1004. ἔχοι δ' ἀτ for ἔχειτ' ἀτ Paley (ἔχειτα).
Herm 1011. φόρος Canter, φόρην Verrall.

ΠΛ. τί τῷδε χρῆσθαι; ὕγαστι ἐκφέρει τίτα;
 ΚΡ. τόσους ἀπείργει καὶ τροφὰς ἔχει βίον.
 ΠΛ. ὁ δεύτερος δ' ἀριθμὸς ὃν λέγεις τί ὅρᾳ;
 ΚΡ. κτείνει, ὄρακόντων ἵστοι τῷ Γοργόνος. 1015
 ΠΛ. εἰς ἐτὴ δὲ *κραθέιτ' αὐτὸν ἡ χωρὶς φορεῖς;
 ΚΡ. χωρὶς· κακῷ γὰρ ἐσθλὸν οὐ συμβύννυται.
 ΠΛ. ὁ φιλτάτη παιᾶ, πάντ' ἔχεις ὅπων σε δεῖ.
 ΚΡ. τούτῳ θαρεῖται παῖς· σὺ δ' ὁ κτείνων ἔπει.
 ΠΛ. ποῦ καὶ τί ὅράστις; σὺν λέγειν, τολμᾶν δ' ἐμάρι.
 ΚΡ. ἐτὴ ταῖς Ἀθήναις, ὑῶμ' ὅταν τοῦμὸν μόλις. 1021
 ΠΛ. οὐκ εὖ τόδ' εἶπας· καὶ σὺ γὰρ τοῦμὸν ψέγεις.
 ΚΡ. πῶς; ἀρ' ὑπεῖδον τοῦθ' ὁ κάμπι ἐσέρχεται;
 ΠΛ. σὺ πάντα ὄδύξεις ὀιωλέσται, κεὶ μὴ κτερεῖς.
 ΚΡ. ὀρθῶς· φθορεῖν γάρ φασι μητριὰς τέκνοις. 1025
 ΠΑ. αὐτοῦ νῦν αὐτὸν κτεῖν', ἵν' ἀρνήσῃ φόρους.
 ΚΡ. προλάγνυμαι γυνὴ τῷ χρόνῳ τῆς ἡδονῆς.
 ΠΛ. καὶ σόγι γε λήσεις πύστις ἡ σε σπεύσει *λαθεῖν.
 ΚΡ. οἶσθ' οὖτ' ὁ ὀράστορ; χειρὸς ἐξ ἐμῆς λαζῶν
 χρύσωμ' Ἀθάρας τόδε, παλαιὸν ὄργανον, 1030
 ἐλθὼν ὅτε ἡμῖν βούθυτεῖ λάθρα πόστις,
 δείπτων ὅταν λήγωσι καὶ σποράδας θευῖς
 μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε
 κάθετες βαλῶν εἰς πῶμα τῷ νεανίᾳ,
 [ἵδια εέ, μή *τι πάτι, χωρίσας ποτὸν] 1035
 τῷ τῷρι ἐμῷρι μέλλογτι δεσπόζειν δόμῳ.
 κάγπερ τιέλθῃ λαμάρι, οὐποθ' ἵξεται
 κλειτὰς Ἀθήρας, κατθαρῶν δ' αὐτοῦ μερεῖ.
 ΠΛ. σὺ μέρι τῷ εἴστω προξένων μέθες πόνα·

1015. Γοργόνος for Γοργόνων Ιοβίτες. 1016. κραθέιτ' αὐτὸν
 .. φορεῖς for κραθὲν ταῦτὸν ἵχωρ εἰσφορεῖς Σηπτε. 1026. ἀρηῆσαι
 Nauck. 1028. λαθεῖν for λαβεῖν Steph. 1035. τι add
 Wakefield. *

ημεῖς δ' ἐφ' ϕ τετάγμεθ' ἐκπονήσομεν. 1040
 ἄγ', ὁ γεραιὲ πούς, νεανίας γενοῦ
 ἔργοισι, κεὶ μὴ τῷ χρόνῳ πάρεστι σοι.
 ἐχθρὸν δ' ἐπ' ἄρδρα στεῖχε δεσποτῶν μέτα.
 καὶ συμφόνευε καὶ συνεξαίρει δύμων.
 τὴν δ' εὐτέβειαν εὐτυχοῦσι μὲν καλὸν 1045
 τιμᾶν ὅταν δὲ πολεμίους δρᾶσαι κακῶς
 θέλῃ τις, οὐδεὶς ἐμποδὼν κεῖται τόμος.

(Exeunt.)

VIII. THIRD STASIMON.

ΧΟΡΟΣ.

Εἰροδία, θύγατερ Δάματρος, ἢ τῷ στροφὴ α'.
 νυκτιπόλων ἐφόδων ἀνάσσεις,
 καὶ μεθαμερίων ὅδωσιν δυσθαράτων 1050
 κρατήρων πληρώματ', ἐφ' οἷσι πέμπει
 πότνια πότνι' ἐμὰ χθονίας
 Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν 1055
 τῷ τῷν Ἐρεχθεῖδῶν
 δύμων ἐφαπτομέτρῳ
 μηδέ ποτ' ἄλλος ἄλλων ἀπ' οἴκων
 πόλεως ἀνάστοι
 πλὴν τῷν εὐγενετᾶν Ἐρεχθειδῶν. 1060

ἀντιστροφὴ α'.

εὶ δ' ἀτελῆς θάρατος σπουδαί τε δεσποι-
 νας, ὃ τε καιρὸς ἀπειστι τόλμας,
 *ἄ τε ἀνὴν φέρετ' ἐλπίς, ἡ θηκτὸν ξύφος ἡ
 λαιμῶν ἐξάψει βρόχον ἀμφὶ δειπήρ. 1065

πάθεσι πάθεα δ' ἔξανύτουσ;
 εἰς ἄλλας βιότου κάτειστι μορφάς.
 οὐ γὰρ δόμων γ' ἔτέρους
 ἄρχοντας ἀλλοδαποὺς
 ζῶσά ποτ' ὄμμάτων ἐν φαενναῖς
 ἀνέχοιτ' ἀν αὐγαῖς
 ἀ τῶν εὐπατριδᾶν γεγῶσ' οἴκων.

1070

αἰσχύνομαι τὸν πολύνυμον
 θεόν, εὶς παρὰ καλλιχόροισι παγαῖς
 λαμπάδα θεωρὸν εἰκάδων
 ὅψεται ἐννύχιος ἄυπνος ὅν,
 ὅτε καὶ Διὸς ἀστερωπὸς
 ἀνεχόρευσεν αἰθήρ,
 χορεύει δὲ σελάνα
 καὶ πεντήκοντα κόραι
 Νηρέος, αἱ κατὰ πόντον
 ἀεινάων τε ποταμῶν
 δίνας *κορευόμεναι,
 τὰν χρυσοστέφανον κόραν
 καὶ ματέρα σεμνάν
 ἵν^τ ἐλπίζει βασιλεύσειν
 ὃ ἄλλων πόνον εἰπειπὼν
 δο Φοίβειος ἀλάτας.

1080

1075

1085

όπαθ' ὅστοι ὄντειλάνοιτι^τ ἀντιστροφὴ β'. 1070
 κατὰ μοῦσαν ἰόντες ἀειδεθ' ὑμνοῖς
 ἀμέτερα λέχεα καὶ γάμους
 Κίπρινος ἀθεμίτας ἀγοστίνος,
 ὅστον εὐσεβίᾳ κρατοῦμεν

1084 κορεύμεναι τοι χορεύμεναι Musg. 1088. Φοι ολλος
 πόνον τ' εἰσπεστῖν Heath, &c. 1093. ἀθεμίτους Cod. Pal.

ἀδικον *ἀροτον ἀρδρῶν.

1095

παλίμφαμος ἀοιδὰ

καὶ μοῦσ' εἰς ἄνδρας *ἴτω

δυσκέλαδος ἀμφὶ λέκτρων.

δείκνυστι γὰρ δὲ Διὸς ἐκ

παιδῶν ἀμνημοσύναν,

οὐ κοινὰν τεκέων τύχαν

οἴκοιστι φυτεύπας

δεσποίνας πρὸς δὲ Ἀφροδίταν

ἄλλαν θέμενος χάριν

νόθου παιδὸς ἔκυρσεν. :

1100

1105

IX. FOURTH EPEISODION.

(Enter SERVANT of CERUSA, wildly agitated.)

ΘΕΡΑΠΩΝ.

κλεινὰ γυναικες, ποῦ κόρην Ἐρεχθέως
δέσποιναν εῦρω; πανταχῇ γὰρ ἄστεως
ζῆτων τιν ἔξεπληστα κούκ ἔχω λαβεῖν.

ΧΟ. τέ δὲ ἔστιν, ὡς ξύνδονλε; τίς προθυμία
ποδῶν ἔχει σε, καὶ λόγους τίταν φέρεις;

ΘΕ. θηρώμεθα ἀρχαὶ δὲ ἀπιχώριοι χθονὸς
ζῆτοντιν αὐτήν, ως θάνη πετρουμένη.

ΧΟ. οἴμοι, τέ λέξεις; οὐτι που λελήμμεθα
κρυφαῖοι εἰς παιδὸν ἐκπορίζονται φόγοι;

ΘΕ. *ἔγρως μεθέξεις δὲ οὐκ ἐρ ὑστάτοις κακοῦ. 1115

1095. ἀροτον for ἀρότρον Barnes. 1097. ίτω for ἵπτω Canter.

1099. τε Διὸς εἴς sugg. Verrall. 1106. ζέραι for κλεινὰ Dohle.

αλευχὴν Keiske κεδονὴ Bayfield. 1115. MSS. corrupt ἐγνώσηεβ'
ἔξ ισου κάν ύστάτοις κακοῖς, corr. Porson.

ΧΟ. ὥφθη ὃ ἐ πῶς τὰ κρυπτὰ μηχανήματα ;
 ΘΕ. τὸ μὴ δίκαιον τῆς δίκης ἡ σοσώμενον
 ἐξηρεύει ὁ θεός, οὐ μιαρθῆται θέλων.
 ΧΟ. πῶς ; ἀντιάζω σ' ἵκετις ἐξειπεῖν τάδε.
 πεπυσμέναι γάρ, εἰ θαρεῖν ἡμᾶς χρεών, 1120
 ἡδιον ἀν θάνοιμεν, εἴθ' ὅραν φάος.
 ΘΕ. ἐπεὶ θεοῦ μαρτεῖον φέχετ' ἐκλιπὼι
 πόσις Κρεούπης, παῦδα τὸν καιρὸν λαβὼν
 πρὸς δεῖπτα θυσίας θ' ἀς θεοῖς ὠπλίζετο,
 Ξοῦθος μὲν φέχετ' ἔνθα πῦρ πηδᾷ θεοῦ 1125
 βακχεῖον, ὡς σφαγαῖπι Διογύπον πέτρας
 δεύπειε διστὰς παιδὸς ἀρτ' ὀπτηρίων,
 λέξας· ‘Σὺ μέν τυν, τέκνον, ἀμφήρεις μένων
 σκηνὰς ἀγίστη τεκτόνων μοχθήμασιν.
 θύσας δὲ γειέταις θεοῖσιν ἦν μακρὸν χρόνον 1130
 μέριω, παροῦσι δαῖτες ἐπτωσαρ φίλοις.
 λαβὼν δὲ μόσχους φέχεθ'; ὁ δὲ τεαρίας
 σεμιώς ἀτοίχους περιβολὰς σκηνωμάτων
 δρυοστάταις ἰδρύεθ' ἥλιον *βολὰς
 καλῶς φυλάξας, οὗτε πρὸς μέστας *φλογὸς 1135
 ἀκτῆνας, οὗτ' αὖ πρὸς τελευτώσας βίον,
 πλέθρου σταθμήσας μῆκος εἰς εὐγνωμον.
 [μέτρημ' ἔχουσαν τούτη μέσω γε μυρίων
 πυδῶν ἀριθμόν, ὡς λέγουσιν οἱ σοφοί,]
 ώς πάντα Δελφῶν λαὸν εἰς θούην καλῶν. 1140
 λαβὼν δὲ ὑφάσμαθ' ἱερὰ θησαυρῶν πάρα
 κατεσκίαζε, θαύματ' ἀγθρώποις ὅραν.
 πρῶτον μὲν ὅρόφῳ πτέρυγα περιβάλλει πέπλων,
 ἀγάθημα Δίου παιόνος, οὓς Ἡρακλέης

1134, 1135. βολὰς . . . φλογὸς for φλογὸς . . . βολὰς Schmidt (φλόγα Bothe). 1137. εὐγνωμίαν Elmsley.

Ἄραζόντων σκυλεύματ' ἥγεγκει θεῖ. 1147
 ἐνῆν δ' ὑφανταὶ γράμμασιν τοιαῦτον ὑφαῖ·
 Οἱραῖς ὑθροῖς ἀστρὶ ἐρ αἰθέρος κίκλῳ·
 ἵππους μὲν ἥλαντ' εἰς τελευταίαν φλόγα
 Ἡλιον, ἐφέλκων λαμπτὸν Ἐπέριον φύον.
 μελάμπεπλοις οὐεὶ Νέε ἀστέρωτοι ὅγοις 1151
 ὅχημ' ἐπαλλεν ἀστρα δ' ὁμάρτει θεῖ.
 Πλειὰς μὲν ἥει μεσοπόρου δι' αἰθέρος,
 ὅ τε ξιφήρης Ὁρίων ὑπερθε δὲ
 Ἀρκτος στρέφουσ' οὐραῖα χρυσήρει πόλω.
 κύκλος δὲ πανσέληνος ἡκόντις ἄνω 1155
 μηνὸς διχήρης, Τάδες τε ναυτίλοις
 σαφέστατον σημεῖον, οὐ τε φωσφόρος
 Ἔως διώκουσ' ἀστρα. τοίχοισιν δ' ἐπι
 ἥμπισχειν ἀλλα βαρβάρων ὑφάσματα.
 εὐηρέτμονος ναῦς ἀντίας Ἐλληνίσιν, 1160
 καὶ μιξόθηρας φῶτας ἵππειας τ' ἄγρας
 ἐλάφων λεόντων τ' ἄγριων θηράματα.
 κατ' εἰσόδοντος δὲ Κέκροπα θυγατέρων πέλαις
 σπείραις συνειλίσσοντ', Ἀθηναίων τινὸς 1165
 ἀγάθημα, χρυσέων τ' ἐρ μέτω συστιτίῳ
 κρατῆρας ἐστησ'. ἐν δ' ἀκροισι βὰς ποσὶ
 κῆρυξ ἀνεῖπε τὸν θέλοντ' ἐγχωρίων
 ἐς δαῖτα χωρεῖν. ὡς δ' ἐπληρώθη στέγη,
 στεφάνοισι κοτρηγθέντες εἰόχθον βοῦλαις.
 ψυχήγειρας ἐπλήρωντ. ὡς οὐ ἀείσταν ἥμοιγειρ 1170
 * * * παρελθὼν πρέσβυς εἰς μέσον πέδον
 ἐστη, γέλων δ' ἐθηκε συνδείπνοις πολύν,
 πρόθυμα πράσσοντος ἐκ τε γάρ κρουστῶν ὕπον

1154 Λυριστήρει τοι ληγει την ιηγει Στ. Ι. Η. 1164. σπείραις εἰλίσσοντ'
 Ierm. Dindorf. 1171. δείπνων suppl. Musg. (δαιτὸς Verrall).

χεροῖν ἔπειρπε γέπτρα κάξεθυμία
ερύγης ἴωρῶτα λιντέων τ' ἐκπωμάτων 1175
ἱρχ', αὐτὸς αὐτῷ τόνος προστάξας πόροι.
ἔπει δ' ἐς αὐλοὺς ἥκον ἐς κρατῆρά τε
κοιτόν, γέρων ἐλεξ· Ἀιφαρπάξειν λινέων
οἰνηῆς τεύχη σμικρά, μεγάλα δ' εἰτφέρειν,
ώς θάστοις ἐλθωσ' οἵν' ἐς ἥδονάς φρεγῶν. 1180
ἵντι δὴ φερόντων μόχθος ἀργυρηλάτους
χρυτέας τε φιάλας δ' οὐδὲ λαβῶν ἐξαίρετον.
ώς τῷ νέῳ δὴ δεσπότῃ χάριν φέρων,
ἔδωκε πλῆρες τεῦχος, εἰς οἶνον βαλῶν
δ' φασι δοῦναι φάρμακον δραστήριον 1185
δέσποιναν, ώς πᾶς δ' νέος ἐκλίποι φάος·
κούδεις τύδ' ἥδειν ἐν χεροῖν ἔχοντι δὲ
σποιδᾶς μετ' ἄλλων παιδὶ τῷ πεφηνότι
βλασφημίαν τις οἰκετῶν ἐφθέγξατο·
ότι, ώς ἐν ίερῷ μάρτεσίν τ' ἐπιθλοῦς τραιφείς, 1190
οἰωνὸν ἔθετο κάκέλευσ' ἄλλον νέον
κριτῆρα πληροῦν· τὰς δὲ πρὶν σποιδᾶς θεοῦ
δίδωσι γαίᾳ, πᾶσί τ' ἐκσπένδειν λέγει.
στιγὴ δ' ὑπῆλιθει. ἐκ δ' ἐπίμπλαμει δρόπου
κριτῆρας ίεροὶς Βυζλίγον τε πώματος. 1195
καὶ τῷδε μόχθῳ πτηρὸς εἰσπίπτει τόσμοις
κῶμος πελειῶν· Λοξίου γὰρ ἐν δόμοις
ἄτρεστα γαίουσ· ώς δ' ἀπέσπεισαν μέθυ,
εἰς αὐτὸς χείλη πώματος κεχρημέναι
κιθεῖσται, εἰλκον δ' εὐπτέροις ἐς αὐχένας. 1200
καὶ τοῖς μὲν ἄλλοις ἄγοτος ἵντι λοιδή θεοῖς·
ἥ δ' ἔζετ' ἐνθ' δ' καινὸς ἐσπεισεν γόρος,

1177. ἥκον for ἥκεν Dobree.

1179. τεύχη τις σκείη (ορσον Paley).

1178. κοιτόν for καινόν Musg.

1180. δημιεις Ναυκι στέγην Musg.

ποτοῦ τ' ἐγεύσατ', εὐθὺς εὔπτερον δέμας
 ἔπειτε κάριττα λευτερ. ἐκ δ' ἐκλαγξ' ὅπα
 ἀξύνετοι αἰάζονται θάμβητερ ὅτε πᾶς 1205
 θουνατόρων ὅμιλος ὅρνιθος πόνους·
 θρήσκει ὁ ἀπασπιάρουσα. φουικοτκελεῖς
 χνλᾶς παρεῖσα. γνμρὰ δ' ἐκ πέπλωι μέλη
 ἐπὲρ τραπέζης ἥχ' ὁ μαρτευτὸς γότος,
 βοῦ ὁέ· 'Τίς μ' ἔμελειρ ἀνθρώπωρ κτατεῖν; 1215
 σήμαινε, πρέσβυτος σὴ γὰρ ἡ προθυμία,
 καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα.
 εὐθὺς δ' ἐρευνᾷ γραῖαν ὠλένην λαβών,
 ἐπ' αὐτοφώρῳ πρέσβυτος ὡς ἔχοτθ' ἔλοι.
 ὥφθη ὁ καὶ κατεῖπ' ἀγακασθεῖς μόγις 1225
 τόλμας Κρεούστης πώματός τε μηχαράς.
 θεῖ δ' εὐθὺς ἔξω συλλαβὼτ θουνάτορας
 ὁ πυθόχρηστος Λοξίου νεανίας,
 καὶ κοιράγοισι Πυθικοῖς σταθεῖς λέγει·
 'Ω γαῖα σεμνή, τῆς Ἐρεχθέως ὑπο 1230
 γέρης γνητικὸς φαρμάκουσι θρήσκομεν.'
 Δελφῶι δ' ἀγακτες ὥρισται πετρορριφῆ
 θανεῖν ἐμὴν δέσποιναν οὐ ψήφῳ μιᾶ,
 τὸν Ἱερὸν ὡς κτείνονταν ἐν τ' ἀγακτόροις
 φόρορ τιθεῖσαν. πασα ὁὲ ζητεῖ πόλις
 τὴν ἀθλίως σπεύσασταν ἀθλίαν ὁδόν· 1235
 παῖσιν γὰρ ἐλθοῦσ' εἰς ἔροι Φοῖβοι πάρα.
 τὸ σῶμα κοινῇ τοῖς τέκνοις ἀπώλεσεν.

(Exit SERVANT.)

1227. Φοίβου Matthiae (also Paley).

X. FOURTH STASIMON.

ΧΟΡΟΣ.

οὐκ ἔστ' οὐκ ἔστιν θαράτον
παρατροπὰ μελέᾳ μοι·
φανερὰ γὰρ φανερὰ τάδ'. ἥδη
σπονδᾶς ἐκ Διονύσου βοτρύων θοᾶς
ἔχοντας σταγόσιν μιγνυμένας φόρῳ·
φανερὰ θύματα νερτέρων,
συμφοραὶ μὲν ἐμῷ βίῳ,
λεύπτιμοι δὲ καταφθοραὶ δεσποίρα.
τίνα φυγὰν πτερόεσσαν ἦ
χθονὸς ὑπὸ σκοτίων μυχῶν πορευθῶ,
θαράτον λεύπτιμοι ἄταν ἀποφεύγονται, τεθρίππων
ῳκίσταν χαλὰν ἐπιβᾶσ²,
ἢ πρύμνας ἐπὶ ναῶν;
οὐκ ἔστι *λαθεῖν, ὅτε μὴ χρῆσων
θεὸς ἐκκλέπτει.
τί ποτ', ὁ μελέα δέσποινα, *μένει
ψυχῆς σε παθεῖν; ἀρα θέλουσαι
δρᾶσαί τι κακὸν τοὺς πέλας αὐταὶ
πεισόμεθ³, ὥσπερ τὸ δίκαιον;

1230

1235

1241

1245

XI. EXODUS.

(Re-enter CREUSA, in wild alarm.)

ΚΡ. πρόσπολοι, οιωκόμεσθα θαραίμονς ἐπὶ σφαγάς,
Πυθίᾳ φύγοι φρατηθειστ², ἔκδοτος οὐ γίγνομαι.

1232 αποκῆλι for αποκῆνι. Ηγ. π. θοᾶς, θοῦσε.
τοι λορδός Steph. 1233 μέρα for μέλα Portus.

1243. λαθεῖ

1251. Πυθίῳ

Steph.

ΧΟ. ἵστηει, ὁ τάλαιρα, τὰς σὰς συμφοράς, ἵν' ἔτι
τύχης. 1252

ΚΡ. ποῖ φύγω ἕῆτ'; ἐκ γὰρ οἴκων προῦλαβοι μόγις
πόδα
μὴ θαυμάσῃς οὐδὲν τοῦτον οὐδὲν τοῦτον οὐδὲν τοῦτον
μίοντας.

ΧΟ. ποτὲ δ' ἀν ἄλλοσ; ἢ πὲ βωμόν;

ΚΡ. καὶ τί μοι πλέον τόδε; 1255

ΧΟ. ίκέτιν οὐθέμις φονεύειν.

ΚΡ. τῷ νόμῳ δέ γ' ὅλλυμαι.

ΧΟ. χειρία γ' ἀλοῦσα.

ΚΡ. καὶ μὴν οἶδ' ἀγωνιστὰν πικροὶ
δεῦρ' ἐπείγονται ξιφίρρεις.

ΧΟ. ίζε τυν πυρᾶς ἔπι.

ἥτις θάρης γὰρ ἐνθάδ' οὖσα, τοῖς ἀποκτείναστι σε
προιττρόπαιοι αἷμα θήσεις οὐστέοις ὁὲ τὴν τύχην.

(Re-enter ΙΩΝ with armed attendants, a crowd of
Delphians following.)

ΙΩ. ὁ ταυρόμορφοι οὔμρα Κηφιστοῦ πατρός, 1261
οἵαν ἔχιδναν τήροδ' ἔφυσας ἢ πυρὸς
δράκοντ' ἀναβλέποντα φοινίαν φλόγα,
ἥ τόλμα πᾶσ' ἔγεστιν, οὐδὲ οἵσσων ἔφυ
Γοργοῦς σταλαγμάτων, οἷς ἔμελλε με κταγεῖν. 1265

(to the attendants.)

λάίζεσθ'. ἵν' αὐτῆς τοὺς ἀκιηράτους πλόκους
κόμης καταξήνωσι Παρνασοῦ πλάκες,
οἵθεν πετραῖον ἄλμα δισκευθήσεται.

(to CREUSA.)

ἐσθλοῦ δ' ἔκρυπτα δαιμογος, πολὺς εἰς πόλιν
μολεῦντις Ἀθηνῶν χῦπτὸς μητριτὰν πεπεῖται. 1270
ἐιρ συμμάχοις γὰρ ἀνεμετρησάμην φρέας
τας σάς, ὅποι μοι πῆμα ὑνσμερής τ' ἔφυσ-
εῖσω γὰρ ἄν με περιβαλοῦσα δωμάτων
ἄρδην ἄν ἔξεπεμψα εἰς "Αἰδουν δόμους.
ἄλλ' οὕτε βωμὸς οὗτος Ἀπόλλωνος δόμος 1275
σώσει τον δ' οῖκτος ὁ σὸς ἐμοὶ κρείπτων πάρι
καὶ μητρὶ τῆμῇ καὶ γὰρ εἰ τὸ σῶμά μοι
ἀπεστιν αὐτῆς, τούτομ' οὐκ ἄπεστι πω.

(to the crowd.)

Διεσθε τὴν παιοῦργον, ἐκ τέχνης τέχνην
οἴαν ἔπλεξε βωμὸν ἔπτηξεν θεοῦ, 1280
ώς οὐ δίκην δώσουσα τῶν εἰργασμέρων.

Ι.Ρ. ἀπεινέπω σε μὴ κατακτείνειν ἐμὲ
ὑπέρ τ' ἐμαυτῆς τοῦ θεοῦ θ' οὐτ' ἔσταμεν.
Ι.Ω. τέ δ' ἐστὶ Φοίβῳ σοὶ τε κοινὸν ἐν μέσῳ;
Ι.Ρ. ίερὸν τὸ σῶμα τῷ θεῷ δίδωμ' ἔχειν. 1285
Ι.Ω. καπεῖτ' *ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ;
Ι.Ρ. ἀλλ' οὐκέτ' ἡσθα Λοξίου, πατρὸς δὲ σοῦ.
Ι.Ω. ἀλλ' ἐγερόμεσθα, πατρὸς *ἀπουντίαν λέγω.
Ι.Ρ. οὐκοῦν τότ' ἡσθαν νῦν δ' ἐγώ, σὺ δ' οὐκέτ' εἰ.
Ι.Ω. οὐκ *εὐτεβῆς γε τάμα δ' εὐσεβῆ τότ' ήρ. 1290
Ι.Ρ. ἔκτεινα δ' ὅπτα πολέμιοι δόμοις ἐμοῖς.
Ι.Ω. οὕτοι σὺν ὅπλοις ἡλθον εἰς τὴν σὴν χθόνα.
Ι.Ρ. μάλιστας καπίμπρας γ' Ἐρεχθέως δόμους.
Ι.Ω. ποίοιστι πανοῖς η πυρὸς ποίᾳ φλογί;

1280. Most ed. omit οὐ of MSS. before βωμὸν η Dindorf. 1285.
εκτείνειτο εκτείνεις Heath. 1288. ἀπουντίαν for δ' οὐτίαν Seidler.
1290. εὐσεβῆς for εὐσεβεῖς L. Dindorf.

ΚΡ. ἔμελλες οἰκεῖη τῷ μ', ἐμοῦ βίᾳ λιπόθώῃ. 1307

ΙΩ. πατρός γε γῆν διδόντος ἦν ἐκτήσατο.

ΚΡ. τοῖς Λιόλους σὲ πῶς μετήγε τῆς Παλλαῖς :

ΙΩ. ὅπλοισιν αὐτὴν οὐ_ λόγοις_ ἐρρύσατο.

ΚΡ. ἐπίκουρος οἰκήτωρ γ' ἀν οὐκ εἴη χθονός.

ΙΩ. καπειτα τοῦ μέλλειν μ' ἀπέκτεινες φόβῳ ; 1308

ΚΡ. ὡς μὴ θάροιμί γ', εἰ σὺ μὴ μέλλων τύχοις.

ΙΩ. φθονεῖς ἄπαις οὖσ', εἰ πατὴρ ἔξηντέ με.

ΚΡ. σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους ;

ΙΩ. ἥμιν δέ γ' ἀλλὰ *πατρικῆς οὐκ ἦν μέρος ;

ΚΡ. οὐσ' ἀσπὶς ἔγχος θ'. ἥδε σοὶ παμπησία. 1309

ΙΩ. ἔκλειπε βωμὸν καὶ θεηλάτους ἔδρας.

ΚΡ. τὴν σὴν ὅπου σοὶ μητέρ' ἐστὶν τουθέτει.

ΙΩ. σὺ δ' οἰχ ὑφέξεις ζημίαν, κτείνοντ' ἐμέ :

ΚΡ. ἦν γ' ἐιτὸς ἀδύτων τῷρηδέ με σφάξαι θέλγε.

ΙΩ. τίς ἥδογή σοι θεοῦ θαυεῖν ἐν στέμματι ; 1310

ΚΡ. λυπήσομέν τιν', ὅν λελυπήμεσθ' ὑπο.

ΙΩ. φεῦ.

οειρόγ γε, θηγτοῖς τοὺς γόμονες ὡς οὐ καλοις
ἔθηκεν δ' θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·
τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἴζειν ἔχρην,
ἀλλ' ἔξελιώτειν οὐδὲ γὰρ ψιάνειν καλὸν 1311
Οεῶν πονηρὰν χείρα τοῦσι δ' ἐνδίκοις
ἰερὰ καθίζειν, δστις ἥδικεῖτ', ἔχρην,
καὶ μὴ πὶ ταῦτὸ τοῦτ' ἴοντ' ἔχειν τοσοῦ
τὸν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.

(Enter the PYTHIA from the temple, bearing a cask
wraffred in wool.)

ΠΥΘΙΑ.

ἐπίνγχες. ὡς παῖ τρίποσαι γὰρ λιμητῆμοι
λιποῦσα θριγκοῦ τοῦδ' ὑπερβάλλω ποδὶ 1312

1304. MSS. πατρὶ γῆς.

1321. πόδα Βαδham.

Φοίβον προφῆτις, τρίπονος ἀρχαῖον τόμον
σώζοντα, πατῶν Δελφῖνων ἔσπειρτος.

ΙΩ. χαῖ, ὡ φίλη μοι μῆτερ, οὐ τεκούσα πέρι.
ΙΠΠ. ἀλλ' οὐτ' *έλεγόμεθ' ἡ φάτις δ' οὐ μοι πικρά. 1325

ΙΩ. ἥκουσας ὡς μὲν ἔκτεινεν ηδε μηχανᾶς;
ΙΠΠ. ἥκουσα καὶ σύ γ' ὡμὸς ὁντιμαρτάνεις.

ΙΩ. οὐ χρῆ με τοὺς κτεύοντας ἀνταπολλύται:
ΙΠΠ. προσορούς ὑμαρτεῖς ὀντμερεῖς ἀεί ποτε.

ΙΩ. ἥμεῖς δέ μητριναῖς γε πάτχοντες κακῶς. 1330

ΙΠΠ. μὴ ταῦτα λείπων ιερὰ καὶ στείχων πάτημα
ΙΩ. τί δή με ὄρματι τονθετούμενον χρεώτ;
ΙΠΠ. καθαρῶς Ἀθύρας ἐλθ' ὑπ' οἰωνῶν καλῶν.

ΙΩ. καθαρῶς ἄπας τοι πολεμίους ὃς ἀν κτάγη. 1335

ΙΠΠ. μὴ σύ γε παρ' ἥμων οὐ ἔκλαδ' οὐδὲ ἔχω λόγους.
ΙΩ. λέγοις ἀντεντοντος δ' οὐσ' ἔρεις οὐτ' ἀν λέγης.
ΙΠΠ. ὄρμας τοῦ ἄγγος χειρὸς *ὑπαγκάλιστρ' ἔμης:
ΙΩ. ὄρῶ παλαιὰν ἀντίπηγ' ἐν στέμμασιν.

ΙΠΠ. ἐν τῷσε π' ἔλαβον τεύγονορ βρέφος ποτέ.
ΙΩ. τί φήσι; δο μῦθος εἰσενήρεκται νέος. 1340

ΙΠΠ. πιγγη γάρ εἶχον αὐτά τέντοντες οὐδὲ οἰκινημέν.
ΙΩ. πώς οὖν ἔκρυπτες τότε λαζούστ' ἥμας πάλαι:
ΙΠΠ. οὐ θεὸς π' ἐρούλετ' ἐν ὄρμοις ἔχειν λάτριν.

ΙΩ. τέντοντες οὐχὶ λαρῆσει; τῷ τούτῃ γράνται με ληρί:
ΙΠΠ. πατέρι κατειπῶν τησσάρες π' ἐκπέμπει λθορός. 1345

ΙΩ. σὺ οὐ ἔκ κελευστμῶν, η πόθεν, σώζεις τάκε;
ΙΠΠ. ἐρθύμιόν μοι τότε τίθησι Δοξίας

ΙΩ. τί ληρίμα ὄρματειν: λέγε, πέριπτε σοὺς λόγους.
ΙΠΠ. σώσαται τοῦ ἔργοντος εἰς τὸν ὄρτα τέντοντες ληρίμα.
ΙΩ. ἔχει οὐροῦ τί κέρέος η τίταν βλάψῃ; 1350

1325. ἔλεγόμεθ' οὐ λεγόμεθ' Ballant. λεγόμεθά γ' Elmsley.
1333. καθαρῶς Porson. 1337. ὑπ' ἀγκάλιστρος έμαις MSS. corr.
Elmsley 1342. τότε τοι τότε Ηεπ. 1348. ὄρμαται Musg. xx

ΙΓΓ. ἐρθύσε κέκρυπται *σπάργαι' οἵς ἐγήσθα σύ.

ΙΩ. μητρὸς τάδ' ἴμων ἐκφέρεις ζητήματα;

ΙΓΓ. ἐπεί γ' ὁ οἰαίμων βούλεται πύρωις οὐδὲν.

ΙΩ. ὁ μακαρίων μοι φασμάτων ἥδ' ἡμέρα.

ΠΤ. λαβών νῦν αὐτὰ τὴν τεκοῦσαν ἐκπόνει. 1355

πᾶσαρ δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὄρους
γνώσει τάδ' αὐτός. τοῦ θεοῦ δ' ἔκατι σε
ἔθρεψά τ'. ὁ παῖ, καὶ τάδ' ἀποδίδωμι ποι,
οὐ κεῖνος ἀκέλευστορ μὲν ἐβούλιθη λαβεῖν
σῶσαι θ'. ὅτου οὐδὲν ἐβούλετ' οὐκέτι ἔχω λέγειν. 1360
ἥδει δὲ θητῶν οὕτις ἀνθρώπων τάδε
ἔχοντας ἡμᾶς, οὐδὲν τοῦτον ἦν κεκρυμμένα.

καὶ χαῖρ' ἵπορ γάρ τ' ὡς τεκοῦστ' ἀσπάζομαι.
ἀρξαὶ δ' ὅθεν σὴν μητέρα ζητεῦν σε χρή,
πρῶτορ μὲν εἴ τις Δελφίδων τεκοῦστά σε 1365
εἰς τούσδε ναοὺς ἐξέθηκε παρθένος,
ἔπειτα δ' εἴ τις Ἑλλάς ἐξ ἡμῶν δ' ἔχεις
ἀπαντα Φοίβου θ', ὃς μετέσχε τῆς τύχης.

(Exit PYTHIA.)

ΙΩ. φεῦ φιεῦ κατ' ὅστιων ὡς ὑγρὸν βάλλω δάκρυ,

ἐκεῖσε τὸν νοῦν δούς, δοθ' ή τεκοῦσά με 1370

κρυφαῖα νυμφευθεῖσ' ἀπημπόλα λάθρᾳ

καὶ μαστὸν οὐχ ὑπέσχεν ἀλλ' ἀγώνυμος

ἐν θεοῦ μελάθροις εἶχον οἰκέτην βίον.

τὰ τοῦ θεοῦ μὲν χρηστά, τοῦ δὲ δαίμονος

βαρέων χρόνον γάρ ὅτι μὲν ἐλμῆτρος ἐρ ἀγκάλαις 1375

μητρὸς τρυφῆσαι καί τι τερφθῆναι βίον,

ἀπεστερήθητο φιλτάτης μητρὸς τιοφῆς.

τλήμων δὲ χῆ τεκοῦσά μ', ὡς ταῦτὸν πάθος

1374. ΜΝΔ. σπαγγάνωσιν οὖσθα εοιτ. Kerke. 1376. ΙΩ πασαρ
δ' ἐπελθὼν . . . ὄρους; ΠΤ. γνώσει, &c. Nauck. 1360. οὐνεκ' addl
Aldus. ὅτου δέ γ' οὐνεκ' Badh. (λέγειν omit Möllendorf).

πέποιθε, παιδὸς ἀπολέσασα χαρμοῖς.
καὶ τὴν λαβὼν τίγρο' ἀντίπηγ' οἵποι θεῷ
ἀγάθημ', ἵν' εὑρὼ μηδὲν ὅτι οὐ βούλομαι.
εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις
εὑρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἔαν.
ὁ Φοῖβε, γαοῖς ἀνατίθημι τίγρδε σοῖς. 1385
καίτοι τί πάσχω; τοῦ θεοῦ προθυμίᾳ
πολεμῶ, τὰ μητρὸς σύμβολον ὃς σέπτοκε μοι.
ἀνοικτέον τάδ' ἔστι καὶ τολμητέον.
τὰ γὰρ πεπρωμέν' οὐχ ὑπερβαίνην ποτ' ἄρ.

(*He removes the wrappings.*)

ὁ στέμμαθ' ἱερά, τί ποτέ μοι κεκεύθατε,
καὶ σύντεθ'. οὐτὶ τάμ' ἐφιωμήθη φίλα; 1390
ἴδοὺ περίπτυγμ' ἀντίπηγος εὐκύκλου
ώς οὐ γεγήρακ' ἐκ τυρος θεηλάτου,
εὐρώς τ' ἄπεστι πλεγμάτων ὁ δ' ἐν μέσῳ
χρόνος πολὺς δὴ τοῦσδε θησαυρίσμασιν.
ΚΡ. τί δῆτα φάσμα τῶν ἀνελπίστων δρῶ; 1395
ΙΩ. *σίγα πολεμία καὶ πάροιθεν ἥσθά μοι.
ΚΡ. οὐκ ἐν σιωπῇ τάμα· μή με γουθέτει.
ὅρῶ γὰρ ἄγγος οὐξέθηκ' ἐγώ ποτε
σέ γ', ὁ τέκιον μοι, βρέφος ἔτ' ὄντα νήπιον,
[Κεκροπος ἐς ἄπτρα καὶ Μακρὺς πετρηφεῖς.] 140
λείψω δὲ βωμὸν τόνδε, κεὶ θανεῖν με χρῆ.

(*She rushes from the altar.*)

ΙΩ. *to the gau-midi* λάγνισθε τίγρος θεομαῖς γὰρ ἥλωτο
βωμοῦ λιποῦσα ξόαρα· δεῖτε δ' ὡλέρας.

1370. στέμματα διεσπάστη Ποθεν, ἀς ἐσπάστη sugg. Paley *in γ' επωτε* θιερφ.). 1388. ὑπερβαίνει διετείνει θεομαῖς γὰρ ἥλωτο 1396. MSS σιγῶν σὺ πολλὴν αὐτὸν παραθετεῖν οὐσθά μοι εοτι. Paley σίγα σὺ Ηεπο. σίγα σύ πολλὴ ... ἥσθά μοι Nauck).

ΚΡ. σφάζοτες οὐ λίγοιτ' ἄντες ὡς ἀρθέξομαι
καὶ τῆσδε καὶ σοῦ τῷ τρίτῳ *τῷ ἔστω κεκρυμμένῳ. 1405

ΙΩ. τάδε οὐχὶ δεινά; ρυστάζομαι λόγῳ.

ΚΡ. οὐκ, ἀλλὰ σοῦ φίλουπι εἴρυτκει φίλος.

ΙΩ. ἐγὼ φίλος σός; κατὰ μὲν ἔκτεινες λίθῳ;

ΚΡ. παῖς γέ, εἰ τόσος ἔστι τοῖς τεκοῦσι φίλτατος.

ΙΩ. παῖσται πλέκοντας λίγφομαί *στιν ἐγὼ καλῶς. 141

ΚΡ. εἰς τοῦθι ἰκούμην, τοῦθι τοξεύω, τέκνοι.

ΙΩ. κερὸς τόσος ἄγγος οὐτέγει πλιγρωμά τι;

ΚΡ. πάντα γέ ἀντρός, οὐδέποτε στέφηκεν ἐγώ ποτε.

ΙΩ. καὶ τοῦτον μὲν τοῦτον ἔξερεις πρὸν εἰσιωεῖν:

ΚΡ. καὶ μή φράστω γέ, κατθαρεῖν ὑφίσταμαι. 1415

ΙΩ. λέγε. ὡς ἔχει τι δειπνὸς οὐ γε τόλμα σου.

ΚΡ. στέφασθε οὐ παῖς ποτε οὐδέποτε ὑφασμάτινος ἐγώ.

ΙΩ. ποιῶν τι; πολλὰ παρθένων ὑφίστματα.

ΚΡ. οὐ τέλεοι, οἷοι δέ ἐκδιδαγμα κερκίδος.

ΙΩ. μορφὴν ἔχοι τύριος; ὡς με μή ταύτη λίθης. 1420

ΚΡ. Γοργὼ μὲν ἐγ μέσουπιτις ἡτρίοις πέπλων.

ΙΩ. ὁ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος;

ΚΡ. κεκρασπέσθωται οὐ σφεστις αἰγίδος τρόποι.

ΙΩ. ἴδού.

τόσος ἔστιν ὑφασμα, τούτουσφαθ, ὡς είριστκομεν.

ΚΡ. ὁ χρόνιος ίστωρ παρθένευμα τῷρι τέμων. 1425

ΙΩ. ἔστιν τι πρῶτος τῷδε, οὐ μόρφω τῷδε εὐτρχεῖς:

ΚΡ. ὄράκορτες, ὄρχαλοί τι. τοπαγχιλίτωρ γένει.

ΙΩ. οὐρηλί 'Αθάνας, οὐ τέκτη ἐντρέφειτο λέγει;

1404. οὖν for οὐ Herm. Dindorf. 1405. τ' ἔστω for τε σῶν Tyrwhitt.
1410. στ for δτ Tyrwhitt. 1410. οὐ γε τόλμα τοτ οὐ τόλμα γε Herm.
οὐ τόλμη γε W. Dindorf. 1421. ἡτρίοις for ἡτρίων Musgrave
1424. MSS. θέστραθ' εορτηπτ δεσμοί θ' Musg. 1425. οὐτ
παρθενευμάτων ἐράνιν Ραθή. 1427. μαρμαροπτε Γ' ισον. ὄρχαλι
τι πάγχρυσον γάνος sugg. Paley 1428. οὐ for οὐ M. Lus.

ΚΡ. Ἐριχθούσιν γε τοῦ πάλαι μιμήματα.

ΙΩ. τί εἰρᾶτ, τί χρῆσθαι, φράζε μοι. *χρυσώματι ; 1430

ΚΡ. δέραια παιδὶ νεογόνῳ φέρειν, τέκνου.

ΙΩ. ἔνεισιν οἶδε τὸ δὲ τρίτον ποθῶ μαθεῖν.

ΚΡ. στέφανον ἐλαῖας ἀμφέθηκά σοι τότε,
ἥν πρῶτ' Ἀθάνα σκόπελον εἰσηγέγκατο,
ὅς, εἴπερ ἔστιν, οὗποτ' ἐκλείπει χλόην,
θάλλει δὲ ἐλαῖας ἐξ ἀκηράτου γεγών. 1435

ΙΩ. ὁ φιλτάτη μοι μῆτερ, ἀσμενός σ' ἵδωρ
πρὸς ἀσμένας πέπτωκα σὰς παρηίδας.

(embracing her.)

ΚΡ. ὁ τέκνοι, ὁ φῶς μητρὸς κρείτσιον ἥλιον.
πυγγωτεται γὰρ ὁ θεός, ἐιρ χεροῦ σ' ἔχω. 1440
ἀελπτον εῦρημ', δν κατὰ γᾶς ἐνέρων
χθόνιον μετὰ Περσεφόρας τ' ἐιόκοντα γαίειν.

ΙΩ. ἀλλ', ὁ φύλη μοι μῆτερ, ἐιρ χεροῦ σέθει
ο κατθανών τε κού θανῶν φαντάζομαι.

ΚΡ. ἵδι ἵώ, λαμπρᾶς αἰθέρος ἀμπτυχαί,
τίν' αὐδὰν ἀντσω βοάσω ; πόθεν μοι
συνέκυρσ' ἀδόκητος ἥδονά ; πόθεν
ἐλάβομεν χαράν ; 1445

ΙΩ. ἐμοὶ γενέσθαι πάρτα μάλλον ἄν ποτε,
μῆτερ, παρέστη τῶρδ', ὅπως σός εἰμ' ἐγώ.

ΚΡ. ἔτι φόβῳ τρέμω.

ΙΩ. μῶν οὐκ ἔχειν μὲν ἔχουσα ;

ΚΡ. τὰς γὰρ ἐλπίδας
οὐπέβαλον πρώτῳ.

ἵδι γύναι, πόθεν πόθεν ἔλαβες ἐμὸν
βρέφος ἐσ ἀγκάλας ;

1430. χρυσώματι for χρυσώματα Herm.
'Αθάνας Matth. ('Αθάνας σκύπελος ἐξηγέγκατο Steph.).

1434. 'Αθάνα for

τίν' ἀνὰ χέρα δόμους ἔβα Λοξίου ; 1453

ΙΩ. θεῖον τόδ' ἀλλὰ τάπιλοιπα τῆς τύχης
εὐδαιμονοῦμεν, ὡς τὰ πρόσθε δυστυχῆ.

ΚΡ. τέκνον, οὐκ ἀδάκρυτος ἐκλοχεύει,
γόοις δὲ ματρὸς ἐκ χερῶν ὄρλει·
ινῦ δὲ γενειάσιν παρὰ σέθεν πνέω
μακαριωτάτις τρχιστὸν ἰερονα.

ΙΩ. τούμδον λέγουστα καὶ τὸ σὸν κοινῶς λέγεις.

ΚΡ. ἄπαιδες οὐκέτ' ἐσμὲν οὐδὲ ἄτεκνοι·
δῶμ' ἐστιοῦται, *γὰ δ' ἔχει τυράννους·
ἀγηθῷ δὲ Ἐμεχθείσ.

οἱ τε γηγενέτας δόμος οὐκέτι μόκτα
δέρκεται, ἀελίου δ' ἀγαθλέπει λαμπάσιν.

ΙΩ. μῆτερ, παρών μοι καὶ πατὴρ μετασχέτω
τῆς ἡδονῆς τῆσδ' ἡς ἔδωχ' ὑμῖν ἐγώ. 1469

ΚΡ. ὁ τέκνοι, *τέκνοι τέ φήσι; οἶον οἶον ἀνελέγχομαι.

ΙΩ. πῶς εἶπας;

ΚΡ. ἄλλοθεν σὺ γέγονας, ἄλλοθεν.

ΙΩ. ὕμοι τρόθον με παρθένευμ' ἔτικτε σόν;

ΚΡ. οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων
ὑμέναιος ἐμός, 1475
τέκνουν, ἔτικτε σὸν κάρα.

ΙΩ. αὐτάν· πέφυκα μητρείης, μῆτερ, ποθέρ;

ΚΡ. ίστω Γοργοφόρα—

ΙΩ. τί τοῦτ' ἔλεξας;

ΚΡ. ἡ σκοπέλοις ἐπ' ἐμοῖς
τὸν ἐλαιοφυῆ πάγον θάσσει. 1480

ΙΩ. λέγεις *λέγεις μοι οὐλια κοὺ σαφῆ τάνε.

ΚΡ. παρ' ἀηδόνιον πέτραν Φοίβῳ—

1464. γὰ for τάδε Reiske.
1481. λέγεις (bis) Bothe.

1470. τέκνον (bis) Herm.

ΙΩ. τί Φοῖβον ανδᾶς;
ΚΡ. κρυπτόμενον λέχος ηύνασθην.

ΙΩ. λέγ' ὡς ἐρεῖς τι κεδρὸν εύτυχές τέ μοι. 1485
ΚΡ. δεκάτῳ δέ σε μηνὸς ἐν
κύκλῳ κρίφιοι ὡῖν' ἔτεκον Φοίβῳ.

ΙΩ. ὁ φίλτατ' εἰποῦσ', εἰ λέγεις ἔτήτυμα.
ΚΡ. παρθένια δὲ *σᾶς ματέρος
σπάργαν' ἀμφίβολά σοι τάδ' ἀν- 1490
ῆψα, κερκῶδος ἐμᾶς πλάγους.
γάλακτι δ' οὐκ ἐπέσχον οὐδὲ μαστῷ
τροφεῖα ματρὸς οὐδὲ λουτρὰ χειροῖν,
ἀτὰ δ' ἀντρον ἔρημον οἰωνῶν
γαμφηλαῖς φόνευμα θοίναμά τ' εἰς 1495
"Αἴσαρ ἐκβάλλει.

ΙΩ. ὁ δεινὰ τλᾶσα μῆτερ;
ΚΡ. φόβῳ καταδεθεῖσα *τὰν σὰν
ψυχὰν ἀπέβαλον, τέκνον
ἔκτεινά σ' ἄκουστ'. 1500

ΙΩ. ἐξ ἐμοῦ τ' οὐχ ὅστ' ἔθυησκες.
ΚΡ. ίώ ίώ δειναὶ μὲν αἱ τότε τύχαι,
*δεινὰ δὲ καὶ τάδ' ἐλισσόμεσθ' ἐκεῖθει
ἐνθάδε δυστυχίαισιν 1505
εύτυχίαις τε πάλιν,
μεθίσταται δὲ πτεύματα.

μερέτω τὰ πάροιθεν ἄλις κακά· γῦν δ'
ἐγένετό τις οὐρος ἐκ κακῶν, ὁ παῖ.

ΧΟ. μηνὲς δοκείτω μηδὲν ἀνθρώπων ποτὲ 1510
ἀελπτον εἶναι πρὸς τὰ τυγχάνοντα γῦν.

ΙΩ. ὁ μεταβαλοῦσα μυρίους ἥδη βροτῶν

1489. δὲ παν τοι δὲ ἐμας Paley δὲ ἐμοῦ Barnes, 1498. ουμ δὲ
before φόβῳ, add τὰν Paley. 1504. δεινὰ for δειλία Barnes
(δειλαῖα Scal.). 1510. ἀνθρώποις Dobree.

καὶ δυστυχῆσαι καῦσις *αῦ πρᾶξαι καλῶς,
Τύχη, παρ' οὖτις ἥλθομεν στάθμηγε βίοι.
μητέρα φονεῦσαι καὶ παθεῖν ἀνάξια.
φεῦ.

1515

ἄρ' ἐν φαενναῖς ἡλίου περιπτυχαῖς
ἐνεστὶ πάντα τάδε καθ' ἡμέραν μαθεῖν;
φίλον μὲν οὖν σ' εῦρημα, μῆτερ, ηὔρομεν,
καὶ τὸ γένος οὐδὲν μεμπτὸν ὡς ἡμῖν τόδε·
τὰ ὅτια πρὸς σε βούλομαι μάνηγε φράσαι. 1520
δεῦρ' ἔλθο· ἐσ οὖς σοι τοὺς λόγους εἰπεῖν θέλω
καὶ περικαλύψαι τοῖσι πράγμασι σκότον.
ὅρα σύ, μῆτερ, μὴ *σφαλεῖσθ' ἀ παρθένοις
ἐγγίγνεται τοσίματ' εἰς κρυπτοὺς γάμους,
ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν, 1525
καὶ τούμδον αἰσχρὸν ἀποφυγεῖν πειρωμένη,
Φοίβῳ τεκεῖν με φίγε, τεκοῦσθ' οὐκ ἐκ θεοῦ.

ΚΡ. μὰ τὴν παρασπίζουσαν ἄρμασίν ποτε
Νίκην Ἀθάναν Ζηνὸν γηγενεῖς ἔπι,
οὐκ ἔστιν οὕτις σοι πατὴρ θινητῶν, τέκνου, 1530
ἀλλ' ὅσπερ ἐξέθρεψε Λοξίας ἄναξ.

ΙΩ. πῶς οὖτις τὸν αὐτὸν παῖδαν ἔποικον ὅλλαφ πατρὶ¹
Ξούθου τε φησὶ παῖδα μ' ἐκπεφυκέναι;

ΚΡ. πεφυκέται μὲν οὐχί, δωρεῖται δέ σε
αὐτοῦ γεγῶτα· καὶ γὰρ ἄν φίλος φίλῳ 1535
δοίη τὸν αὐτὸν παῖδα δεσπότην δόμων.

ΙΩ. ὁ θεὸς ἀληθῆς οὐ μάτην μαρτεύεται,
ἐμοῦ ταράττει. μῆτερ, εἰκότως φηέρα.

ΚΡ. ἄκουε δή τυν ἄμ' ἐσῆλθεν, ὁ τέκνου·
εὐεργετῶν σε Λοξίας ἐσ εὐγεινῆ 1540

δόμον καθίζει τοῦ θεοῦ δὲ λέγόμενος
οὐκ ἔπχες ὅτι ποτὲ οὕτε παγκλήρους δόμοντος
οὕτινομα πατρός. πῶς γάρ, οὐ γένος γάμοντος
| ἔκρυπτον αὐτὴν καί σ' ἀπέκτεινον λάθρα; 1545
οὐδὲ ὀφελῶτι σε προστίθηστι ἄλλῳ πατρί.
12. οὐχὶ ψυχή φαύλως αὕτη ἔγω μετέρχομαι,
ἄλλας ιστορίαν Φοῖβον εἰπελθῶτι οὔμονε,
εἴτε εἰμὶ θυητοῦ πατρὸς εἴτε Λοξίου.

(The goddess ΛΗΓΗΝΑ appears in the air above the temple.)

ἴα τίς οἰκων *θυοδόκων ὑπερτελῆς
ἀντήλιον πρόσωπον ἐκφαίνει θεῶν; 1550
Ιφεύγωμεν, ὁ τεκοῦσα, μὴ τὰ δαιμόνων
ὑρῶμεν, εἰ μὴ καιρός ἐσθι ἡμᾶς δρᾶν.

ΑΘΗΝΑ.

μὴ φεύγετε· οὐ γάρ πολεμίατε με φεύγετε,
ἄλλας ἔρ τ' Ἀθήνας κάρθαστον οὕτων εἰμεγη.
ἐπώνυμος δὲ σῆς ἀφικόμην χθονός, 1555
Παλλάς, ὑρόμω σπεύσταιστος Ἀπόλλωνος πάρα,
ὅς εἰς μὲν ὅψιν σφῶν μολεῦν οὐκ ἡξίουν,
μὴ τῶν πάροιθε μέρμψις εἰς μέποι μόλη,
ἡμᾶς δὲ πέμπει τοὺς λόγους ἴμην φράσαι,
ώς οὐκε τίκτει σ' ἐξ Ἀπόλλωνος πατρίν, 1560
δίδωσι δ' οἰς ἔδωκεν, *οὐ φύσασί σε,
ἄλλας ὡς *κομίζῃ σ' οἰκους εὐγενέστατον.
ἐπεὶ δ' ἀνεῳχθη πρᾶγμα μηνυθὲν τόδε,
θαρεῖν σε δείσας μητρὸς ἐκ βουλευμάτων
καὶ τίματε πρὸς σον, μηχανᾶς ἐρρίπτασι. 1565
ἔμελλε δ' αὐτὰ διασιωπήσας ἄναξ

1549. θυοδόκων for θεοδότων Pierson. 1561. οὐ φύσασι for οὐ φασί Steph. 1562. κομίζῃ σ' for νομίζῃs Lenting.

ἐν ταῖς Ἀθήναις γυωριεῦν ταύτην τε σήν,
περὶ θέων πέφυκας τῆσδε καὶ Φούβων πατρός.
ἀλλ' ὡς περαίνω πρᾶγμα καὶ χρησμοὺς θεῶν.
ἔφ' *οῖσιν ἔξενξ' ἄρματ', εἰσακούσατο. 1570

λαζοῦσα τόνδε παῖδα Κεκρυπίαντον χθόνιον
χώρει, Κρέοτσα, κεὶς θρόνους τυραννικοὺς
ἴδρυσον· ἐκ γὰρ τῶν Ἐρεχθέως γεγών
δίκαιος ἀρχειν τῆς ἐμῆς ὅδε χθονός.
ἔσται οὐδὲν ἀρέτης Ἐλλάδος εὐκλείης· οἱ τοῦνδε γὰρ 1575
παῖδες γενούμενοι τέσσαρες ἕντες μιᾶς,
ἐπώνυμοι γῆς κάπιφυλίου χθονὸς
λαῶν ἔσονται, σκόπελον οὐ ταίουσ' ἐμόν.
Τελέων μὲν ἔσται πρωτος· εἶτα οεύτεροι
"Οπλητες Ἀργαδῆς τ', ἐμῆς τ' ἀπ' αἰγίδος 1580
ἐν φύλοις ἔξοντες Αἰγικορῆς. οἱ τῶνδε δ' αὖ
παῖδες γενόμενοι σὺν λιρώφ πεπρωμένοι
Κυκλάδας ἐποικήσονται γηταίνις πόλεις
χέρσους τε παράλους, δισθένος τῆμην χθονὶ^ν
εύωστιν ἀπτίπορθμα ἐν ἡπείρουσιν 1585
πεδία κατοικήσουσιν, Ἀσιάδος τε γῆς
Εύρωπίας τε τοῦνδε δ' δυόματος χάριν
"Ιωνες ὄνομασθέντες ἔξουσιν κλέος.
Ξούθῳ δὲ καὶ σοὶ γίγνεται κοιτὸν γέρος,
Δῶρος μέν, ἐνθεν Δωρὶς ὑμηθήσεται 1590
πόλις· κατ' αὖν Πελοπίαν δ' οὐ δεύτερος
Ἀχαιός, ὃς γῆς παραλίας Ρίου πέλας
τύραννος ἔσται, κάπισημανθήσεται
κείνων κεκλητοῖς λαὸς ὅνομ' ἐπόντες.
καλῶς δ' Ἀπόλλων πάντες ἔπαξε· πρῶτον μὲν 1595
ἄρωποι λογεῖεν σ', ὥστε μὴ γνῶσαι φίλους·

1570. οῖσιν ἔξενξ' for οἰς ἔξενξαθ' Scaliger.

ἐπεὶ δὲ ἔτικτες τόνδε παῖδα κἀπέθου
ἐν σπαργάνοισιν, ἀρπάσατεν δὲ ἀγκάλας
Ἐρμῆγεν κελεύει δεῦρο πορθμεῦσαι βρέφος.
ἔθρεψεν τὸν δὲ εἴστεντα βίον. 1600

τὴν οὖν σιώπα, πᾶν δὲ ὡς πέφυκε σός,
ἵνα δέ δόκησις Ξοῦθον ἡδέως ἔχῃ,
σὺ τοῦτο τὰ παντῆς ἀγάθος ἔχουστος ἀηδης, γύρας.
καὶ χαίρετε ἐκ γὰρ τῆς ἀγαψυχῆς πόνων
εὐδαίμονος ἴμων πότμοις ἐξαγγέλλομαι. 1605

ΙΩ. ὁ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστίᾳ
ποὺς λόγους ἐρδεξύμεισθω πείθομαι δέ εἴραι πατρὸς
Λοξίου καὶ τῆσδε καὶ πρὶν τοῦτο δὲ οὐκ ἀπιστον ἔρι.

ΚΡ. τάμα τὴν ἄκοντον αἰρὼν Φοῖβον οὐκ αἰροῦσα πρίν,
οὐγενέχει ποτε ἡμέλησε παιδὸς ἀποδίδωσί μοι. 1610
αἴδε δέ εἰνωποὶ πύλαι μοι καὶ θεοῦ χρηστήρια,
ουσμεγή πάροιθεν ὅπτα. τὴν δὲ καὶ μίστρων χέρας
ἡδέως ἐκκρημαγάμεσθα καὶ προτεινέπω πύλας.

ΑΘ. γῆρεστος οὐγενέχεις θεὸν μεταβαλοῦστος· ἀεί *ποτε
χρόνια μὲν τὰ τῶν θεῶν πως, εἰς τέλος δέ οὐκ
ἀσθειῇ. 1615

ΚΡ. ὁ τέκνον, στείχωμεν οἴκους.

ΑΘ. στείχεθ', ἔφομαι δέ ἐγώ.

ΙΩ. ἀξία γένεται οὐδοντός.

ΚΡ. καὶ φιλοῦσά γε πτόλιν.

ΑΘ. εἰς θρόνους δέ οὐζον παλαιούς.

ΙΩ. ἀξίον τὸ κτῆμά μοι.

ΧΟ. ὁ Διὸς Λητοῦς τὸν Απολλον, χαῖρε· στῷος δέ ἐλαύνεται
στριφοταῦτος οῖκος, σέβογτα δάιμονας θαρσεῖν χρεώτε
εἰς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνονται δέξιοι, 1621
οἱ κακοὶ δέ, μᾶτιπερ πεφύκαστοι, οὐποτεν εὖ πράξειν ἔρι.

1603. ἦτος for εἶτος Wakefield. 1604, 1605. τοῦδε ἀγαψυχὰς
πόνων κενδαίμονος Nauck. 1614. ποτε for πον L. Dindorf.

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EURIPIDES
ION

EDITED

WITH INTRODUCTION, NOTES, AND CRITICAL APPENDIX
FOR UPPER AND MIDDLE FORMS

BY

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NOTES.

In the Prologue, the god Hermes gives the usual detailed account of the circumstances affecting the principal characters, down to the time at which the action of the play begins. According to Aristotle *Ehet.* 3. 14, the object of a prologue was to 'prepare the way,' and to give the audience an idea of what was coming, as well as to inform them of past events. Here accordingly Hermes declares, somewhat explicitly, the intentions of Apollo respecting Ion and his mother Creusa, and the destiny of their descendants¹.

Technically, the 'prologue' is 'all that part of a tragedy which precedes the first entrance of the Chorus' (Arist. *Poet.* 12. 25), and therefore includes the monody of Ion, ll. 82 to 183. But the term was popularly restricted to the opening speech.

The only other extant tragedy, in which Euripides has assigned the prologue to a single non-acting deity is the *Hippolytus*, where it is spoken by Aphrodite. In the *Alcestis* and the *Medea* it consists of a dialogue between two deities, Apollo with Thetatos, and Poseidon with Athena, respectively. In the *Electra* the prologue is delivered by Dionysus, who afterwards takes part in the action.

Enter HERMES to the front, before the central doors of the temple.

ll. 1-81. HERMES. 'From Atlas I am sprung; Hermes, son of Maia and messenger of gods. Hither to Delphi I come, at my brother Phoebus' bidding, who long ago beneath Parnassus' sacred hill made a compact union with Creusa, daughter of King Erechtheus. She in due time delivered of a son, entombed him in that pile, and left him there to die, wrapped in her cloak with golden ornament in aicker osiries. Now Phoebus bade me, saying: "Go then to Athens, thence carry the babe in his cradle to my Delphian fane, for he is my son." Straight I obey, and leave the infant on the temple steps exposed to view. Next morn the prophetess entering spied the babe where I lay, and first was minded to cast him forth; but pitying his state she took and reared him as her own child, not knowing whence he came. Thus he grew to manhood, ministering at Apollo's altars and serving the god continually. Meanwhile Creusa has married Xuthus, son of Aeacus, an Achaean, and now the zealous

¹ See remarks on this prologue in Introduction, p. vi.

fair, childless still, are come to Phœbus' shrine, desiring progeny. But Phœbus, mindful of his former love, will give them his own son, declaring Xuthus to be his father; that so the youth may reach his mother's home at Athenæ and find his lawful rights. And his name shall be called ION, parent of the Ionian race to be. But I will retire within yonder laurel groves to await the issue, for I see the son of Phœbus approaching, whom ION first of gods I name?

I. 1. *νώτοις οὐ πανόν*. The rule which excludes the spondee from the fifth place of an iambic verse, unless that foot consist of one word or two words closely connected, has been several times disregarded by Euripides; less frequently by Aeschylus and Sophocles. Among other instances, cp. *Ale.* 682, *Phœn.* 747, *H. Fur.* 1338 (all containing *οὐδεῖς* or *οὐδέν*), *Heracl.* 529 *καταρρεόσθ*, *εἰ* | *δοκεῖ*, also Soph. *Phil.* 22 *σήμαν* | *εἴτε* | *έχει*. In the last two examples *εἰ* and *εἴτε* belong to the following word; but, as Prof. Jebb observes, the accent is on the same syllable as the metrical *ictus* (-άρχ- and -σήμ-) which rhythmically diminishes the length of the following syllable. This remark will apply to *νώτοις* here.

I. 2. *ἐκτρίβων*, 'who wears,' by constant pressure: only the sky itself is said to be 'worn away' by contact with his hard shoulders. This adds force to the epithet *χαλκεόστι*. In Homer, *Od.* 1. 53, Atlas is represented as sustaining the 'pillars' that support the heavens, *κίονες . . . αἱ γαῖαι τε καὶ οὐρανὸν ἀρπὶς ἔχονται*. Cp. Virg. *Aen.* 4. 481 'maximus Atlas axem umero torquet stellis fulgentibus aptum.'

I. 3. *μᾶς*, Pleione, daughter of Oceanus and Tethys, one of the Pleiades, Hes. *Opp.* 383, Virg. *Georg.* 1. 225. Apollodorus 3. 10 says 'Ατλαντος καὶ Πλειάντος ἐγένοντο θυγατέρες ἐπτά . . . Μαία μὲν οὖτις ἡ πρεσβυτάτη Διὶ συνελθεῖσα Ἐρμῆν τίκτει. Cp. Ovid, *Fast.* 5. 83, &c.—

‘Pleione cum caelifero Atlante
iungitur, ut fama est, Pleiadasque parit:
quarum Maia suas forma superasse sorores
traditur, et summo concubuisse Iovi.’

ἔγείνατο, Homeric aorist from *γεν-* *γείνομαι*, not used in Attic prose. Herodotus 1. 120 has *γενάμενοι* = 'parents.'

II. 5, 6. *ὅμφαλόν*, acc. of cognate or equivalent notion with the verb *καθίζων*. Cp. I. 91. The *ὅμφαλός*, 'navel,' or supposed centre of the earth (l. 223) was a round white stone, in the midst of the shrine, on which the Pythia sat, as the representative of Phœbus. For its origin and history, see Smith's *Diet. of Geography*, s.v. *DEIPIHL*. Cp. *Phœn.* 237 *μεσομφαλά γύαλα Φοῖον*, Aesch. *Cho.* 1023 *μεσόμφαλόν θ' ἴδρυμα, Λοξίου πέδον*. For *ὅμνωδεῖ* cp. II. 92, 93 n.

I. 7. The article *τὰ* is omitted by poetical licence before *μέλλοντα*, as in *Hel.* 14 *τὰ τ' ὄντα καὶ μέλλοντα πάντ' ἡπίστατο*. Cp. Soph. *Elect.*

μη τῷ λέγοντι καὶ κλίοντι, Aesch. *Ag.* 315 τὰν ἀλόντων καὶ κρατησάντων δίχα.

1. 8. οὐκ ἀσῆμος, i. e. very famous, an instance of *litotes* or *meiosis*. Cp. Acts 21. 39 οὐκ ἀσῆμον πόλεως. ἀσῆμος is properly said of uncoined metal which is without stamp or character.

1. 9. χρυσολόγχου, in allusion to the colossal statue of Athena Promachos on the Acropolis, holding a spear with gilded point, *κραδαίνοντος* ἔγχος ἐπιλόφῳ κάρᾳ *H. Fur.* 1003.

Παλλάδος κεκλημένη, possessive gen. 'of Pallas-hight,' or 'named after Pallas' (Athena, its ἐπώνυμος θεά l. 1555). Mr. Bayfield cites Soph. *O. C.* 107 ὁ μεγιστὴς Παλλάδος καλούμεναι . . . Ἀθῆναι.

1. 10. For the genealogy of Erechtheus and Erichthonius l. 21, see Introduction, p. xx. γάμοις, cp. ll. 72, 868; also Virg. *Aen.* 4. 172 'Coniugium vocat, hoc praetexit nomine culpam.'

ll. 11-13. The 'Long Cliffs,' called Κεραποιαι πέρα in l. 936, extended along the north side of the Acropolis. In its north-west angle were caves dedicated to Apollo and Pan ll. 17, 492, 938, which are still to be seen. Wordsworth, *Athens and Attica*, ch. 12. χθονός, local gen. after σχθώ 'in the land of the Athenians.' ἀνάκτες, 'lords' or 'possessors,' i. e. 'inhabitants' of the soil.

1. 15. διήνεγκε. The διά means up to the full time of delivery.

ll. 16, 17. ἐν οἴκοις, &c. Cp. ll. 344, 897, and see note on l. 503.

1. 18. ὡς θανούμενον repeated in l. 27. 'expecting he would die.' Yet in l. 965 Creusa expresses a hope that Apollo might interfere to save his life.

1. 19. ἀντίπηγος, a 'casket' or 'ark' which served as a cradle, and apparently had a curved lid l. 39 and a curved bottom. The ἀντί seems to denote some correspondence of this kind between its parts.

ἐντρόχῳ κύκλῳ, probably 'deftly rounded orb.'

1. 20. προγόνων, &c., i. e. 'derived from her forefathers' and originating with Erichthonius at his birth. Creusa is supposed to be his great-granddaughter l. 267. See account of the legend in the note on l. 269.

1. 21. Here, as in l. 268, there is either an anapaest in the second foot, a licence often taken in the case of proper names, as Ἰησάρεια, &c., or the -οι, is contracted by γνικεῖσθαι. Cp. l. 285, also Εριτώρη Ἰψ. *T. 931*, Μενναῖσι *H. Fur.* 220.

The γάρ introduces an explanatory clause, stating the origin of the custom.

1. 23. δισσώ δράκοντε. Cp. l. 1427 δράκοντες, ἀρχαῖον τι, &c.

Ἀγλαυρίσι, from Aglauros or Agraulos, the wife of Cecrops. Hence the epithet is assigned to all the three daughters (l. 496, one of whom was also named Aglauros). The others were Panthros and Herse. See Introduction, p. xxii.

Il. 24, 25. ἔκει. 'yonder,' i.e. at Athens. ἐν, 'enclosed in,' or 'encircled by,' being worn as a necklace δέρατα l. 1431). Cp. ἐντρέφει l. 1428. These 'gold-wrought snakes' were in imitation of the real ones placed in the chest of the infant Erichthonius.

Il. 26, 27. ἔλλα = 'moreover,' resuming the narrative. χλιδήν, 'finery,' or 'gauds' of costly apparel and ornaments, the πέσμα, used in decking a corpse for burial; see *Ille. vii.*, 149, 618. This is explained in ὡς θανούμενω.

l. 29. αὐτόχθονα. Cp. l. 589, and γηγενές in l. 20. For this favourite boast of the Athenians, that they were indigenous to the soil, see Ar. *Eccl.* 1076 'Αττικοὶ μάρτι δικαῖας εὐγενεῖς αὐτόχθονες, Plato, *Meno.* 237 Βαύτόχθονας καὶ τῷ ὅπῃ ἐν πατρίδι οἰκοῦντας. Thucydides, 1. 2. 5, attributes the undisturbed condition of Attica, as compared with the rest of Hellas, to the natural poverty of their soil (τὴν γῆν 'Αττικὴν διὰ τὸ λεπτόγεων . . . δασασιαστον οὐσιν αὐθωποι φύουν οἱ αὐτοὶ ἀτέ').

l. 36. The name Λοξίας, attributed to Apollo, is of doubtful derivation. See the Lexicon.

l. 37. πλεκτόν, of basket or osier work. κύτος defines the shape of the hollow ark or cradle (l. 19 n.).

l. 38. κρηπίδων, 'floor,' or 'platform,' on the top of the steps leading to the entrance of the temple. Cp. l. 510.

Il. 39, 40. κύτος, the hollow 'lid' of the casket l. 19 n. . εἰλικτόν is either 'rounded,' like ἐτρόχῳ in l. 19, or, according to Dr. Verrall, 'turnable' upon hinges.

l. 41. κυρεῖ, &c., 'it so falls out that the prophetess is just entering the shrine.' This was her regular custom at sunrise, but chance put the infant in the right place and at the right moment. ιππεύοντος, 'starting on his course.'

Il. 44, 45. εἰ τλαίη, 'whether any one had dared,' the fact being conceived as possible, yet hardly credible. Εἰ with the *indicative* after verbs of emotion θαυμάζειν, &c. is idiomatically used instead of the direct ἦτι = 'I am surprised *that*,' &c. ὡδῖνα τέκνον, as in l. 1487, *Iph. T.* 1103, and elsewhere.

l. 46. θυμέλας, the 'area' or platform, called κρηπίδων in l. 38; hence ὑπὲρ θυμέλας is equivalent to 'beyond the temple precincts.' For the literal sense of θυμέλη (from θύειν), see Lexicon.

διερίσαι, 'banish,' lit. 'cast beyond the boundary.' So in *Ille. 394* κώπη διορίσαι = 'put across the sea.'

l. 47. ἀφῆκεν ωμότητα, 'let go' changed her cruel intent.'

l. 48. συνεργὸς ἦν, sc. τῷ οἴκτῳ (αὐτῆς . . . τῷ παιδὶ, 'for the child's sake,' dat. *comparativus* μη ἐκπεσεῖν, *ne ciceretur*, ἐκβληθῆται).

l. 49. τὸν σπείραντα, &c., i.e. 'that Phoebus was his father.'

l. 51. τοὺς τεκόντας, &c. This use of ἐπίσταται, instead of οἴδε, with

a direct personal object seems to be unparalleled. [Hence the genuineness of this line has been suspected.]

1. 52. *μὲν οὖν*, separately, the *μέν* answering to *δέ* following, the *οὖν* continuing the narrative. [Distinguish this from the combined *μὲν—οὖν* = *immo vero*.]

βωμίους τροφάς — ‘the altars which gave him sustenance’ (l. 323). The meat offerings were the perquisite of the priests (cp. 1 Sam. 2, 13, 14), from whom Ion, as servitor of the temple, would get his supplies.

1. 53. *ἀθύρων*. This verb is chiefly used in Epic and Lyric poetry. But it recurs in an iambic line in a fragment of the *Danae τάχ' ἀν προ-* *ἀγκάλαισι καὶ στέρνοις ἐμοῖς πηδῶν ἀθύροι*.

1. 54. **χρυσοφύλακα**. For the treasures of the Delphic temple (*πολιο-* *χρυσα λατρεύματα* *Iph. T.* 1275 see especially *Hdt. I. 50, 51*).

1. 55. **ταρίαν**. The anapaest is freely admitted in the first foot of an iambic verse, when comprised in one word (ll. 242, 272, 297, 310, &c.). But in Euripides, though not in Aeschylus or Sophocles, it is often divided, generally between a preposition and its case, as *ἐπὶ τοῖσδε, παρ-* *ἐμοί, &c.*

1. 56. **καταζῆ**, ‘lives on.’ Cp. *συνεχέστατα καταζῆ* Arist. *Ith. I. 10.* *δεῦρ' ἀεί, hucusque*, a favourite Euripidean phrase (*Hel. 761, Med. 1224,* &c.). ‘Vox *δεῦρο*, quae plerumque locum significat, etiam de tempore ponitur.’ Porson, *ad Orest. 1679*.

1. 59. **Χαλκωδοντίδας**, from Chalcedon, a legendary king of Euboea, slain in a battle against Amphitryon and the Thebans. From his father Abas, a fabled son of Poseidon, the Euboeans were named Abantes. Hence in Homer, *Il. 2. 541*, Elphenor is called **Χαλκωδοντίάδης, μεγα-** *θύμαν ἀρχὸς Ἀβάντων*.

1. 60. For the metaphor in *κλύδων*, ‘wave,’ or ‘flood of war,’ cp. *κλύδωνα πολεμίων* *Iph. T. 316*, *ἔριδος κλίδων* *Her. 118*.

1. 61. *ον*, ‘wherein,’ with *συμπονήσας*, but the direct object of *ξύν* *εξελάνων*, ‘helping to remove’ that war-flood.

1. 62. **γάμων Κρεούστης ἀξιώμα**, ‘the honour of wedlock and Creusa,’ an extraordinary privilege for an alien to enjoy (ll. 223, 592, 813).

11. 63, 64. Euripides departs from the popular legend in making Xuthus the son of Aeolus, since he and Dorus and Aeolus were all regarded as the sons of Hellen. Also the epithet **Ἀχαιός**, applied to Xuthus, is hardly consistent with the fact that Achaeus was his son, as stated in l. 1592. The story itself is a later invention, subsequent to the adoption of the legend of Hellenic descent from Hellen and his sons, as an article of the popular creed.

χρόνια σπείρας λέχη, ‘though long time wedded.’

1. 68. *εἰς τοῦτ' ἐλαύνει*, ‘is guiding to this result.’ *οὐ λέληθεν, οὐ*

= 'he has not forgotten (the child), as he is thought (to have done).' Both verbs are impersonal.

ll. 71-73. **μητρὸς . . . δόμους.** This had been Apollo's intention (l. 1566), but circumstances brought about the recognition at Delphi. **τὰ πρόσφορα**, 'his rights.' In ll. 1540-5 Creusa tells Ion that Apollo was forced to assign him to a human father, otherwise (*τοῦ θεοῦ λεγόμενος*) he could not have been admitted to his lawful inheritance.

ll. 74, 75. **κτίστορα**, 'colonist.' For the Ionian colonies in Asia see l. 1584 *γ*. **ὄνομα** (also l. 80), the cognate accus. with **Ίωνα** in apposition. **κεκλήσθαι**, i. e. for all time, this being the force of the perfect tense. **Θήσεται**, 'contrive,' or 'cause.'

l. 76. **γύαλα**, 'hollow,' or 'dell' (l. 220 *n.*), hard by the temple (l. 115), where was a laurel grove. Cp. **Δηλιάσιν γυάλοις** *Iph.* T. 1236.

l. 77. **τὸ κρανθέν**, 'the accomplishment' of Phoebe's designs on behalf of Ion. **ἐκμάθω**, 'see out,' to the end.

l. 79. **λαμπρὰ θῆ**, 'brighten,' by decorating with branches 104); perhaps there is also an allusion to the process of 'sweeping' mentioned in ll. 115, 120. **πυλώματα**, 'porticoes' or 'doorways' of the temple.

Exit HERMES. Enter ION from the temple by the central doors. S2-183 MONODY of Ion. (The metre, as far as the *strophe*, l. 112, is the regular anapaestic.)

ION. 'Lo! the sun's bright chariot appears, lighting the summits of Parnassus. The stars flee before his beams; the incense smoke soars upward to the roof: the priestess, seated on her tripod, awaits Apollo's prompting. Go ye, servants of the god, bathe in Castalia's fount; hereafter guard your lips from ill-boding words to the visitants at Phoebe's shrine. My task is to purify and deck the portals, and chase away the birds that mar our holy fane,—my duty to Phoebe's house which nurtures me. Come, my branch of bay, sprung from sacred groves which living fountains water, wherewith I sweep daylong the temple floor. Ever blessed be thou, God of Healing, Leto's son! Fair is my labour and glorious, to serve the gods immortal. Phoebe is my father, lord of this temple, whereby I live. Blessed be thou for ever, Leto's son! Now, my task fulfilled, I will sprinkle water from the golden ewers, myself pure and clean. May this my willing service never cease! See, the birds are flocking hitherward. Come not near the shrine, else this bow of mine shall slay you, herald bird of Zeus, or swan that makest music to Apollo's lyre. Elsewhere build your nests and rear your young; desile not Phoebe's temple. I shun to kill you, messengers of gods to men; yet must I do my service to the god who fosters me.'

ll. 82, 83. **τάδε**, &c. 'Lo, here,' or 'see the bright car with its four steeds!' The colon after **τεθρίππων** makes the sentence rather abrupt;

several editions omit it, making λάμπει transitive, 'lights up his chariot bright.' Cp. *Hel.* 1131 ἀστέρα λάμψας, also passive λάμπεσθαι in l. 87 and *Iph. T.* 1155. But the collocation λαμπρὰ λάμπει is objectionable. See also Crit. App. For a similar description of sunrise cp. *Iph. A.* 157 λευκαίνει | τύδε φῶς ἥδη λάμπουσ' ἡώς | πῦρ τε τεθρίππων τῶν Ἀελίου, also Soph. *Elect.* 17 λαμπρὸν ἥλιον σέλας . . . μέλαινά τ' ἀστρων ἐκλέοιπεν εὐφρόνη.

l. 84. φεύγει, &c. Cp. Hor. *Od.* 3. 21, 24 'Dum rediens fugat astra Phoebus.' [With the other reading πυρὶ τῷδ' the dative is instrumental, 'chased by' or 'before his fire,' and αἰθέρος may go either with πυρὶ or with νύκτα = 'night of space.')

l. 85. νύχθ' Ἱεράν, perhaps 'vasty night,' 'night's mysterious gloom' (C.), from what is said to be the primitive sense of *ἱερός* = 'strong' or 'mighty.' Dr. Verrall explains it as 'a vague term of reverence . . . applied to the great elements of nature.' But the common rendering 'sacred,' as an attribute of 'night,' is at least equally appropriate. Cp. μακάρων τοι νύκτες ἑστί Hes. *Opp.* 730.

l. 86. ἄβατοι, 'untrodden,' i. e. 'sacred,' as the haunt of deities. Cp. ἄβατον πέδον *Baich.* 10. These 'peaks' δειράδες l. 714) rose out of a semicircular range of rocks just above Delphi, known as the Phae-driades, or Shining Cliffs, from their reflecting the rays of the morning sun. The Castalian spring (l. 95), issuing from the ravine below, flowed down the slope into the river Pleistus. See Introduction, p. xxii.

ll. 87, 88. ἡμερίαν ἀψίδα, 'the ear of day,' lit. 'wheel' *Hipp.* 1233. Βροτοῖστ is the *datus commodi*.

l. 89. σμύρνης = 'incense,' of which myrrh was an ingredient. It was a product of the Arabian desert, hence the epithet ἀνύδρου, 'quia loco arido gaudet', Barnes. Cp. Virg. *Georg.* 2. 117 'solis est turea virga Sabaeis.'

l. 91. For θάσσει . . . τρίποδο see note on ll. 5, 6 The Pythia sat only on certain days, after the omens had declared the day to be *alσία* (419-421).

l. 92. βοάς, in reference to the clear high-toned chant in which the priestess delivered the oracles.

l. 93. ἄσ . . . κελαδήσῃ, quia *Apollo praeinceperit*, 'sings in her ears' P.).

l. 94. Δελφοὶ θέραπες, called Δελφῶν ἀριστῆς 416n., ἄνακτες (1222). These were chosen by lot out of certain noble families at Delphi, originally of Dorian descent. They received the oracles from the Pythia, and delivered them in proper form to the consulters. They also constituted a criminal court, which sentenced offenders to be hurled down from the precipice (l. 1268). See Muller, *Dorians*, vol. i. p. 240.

ll. 95-97. Κασταλίας (also l. 148, see on l. 86. δρόσοις = 'water,' as in *Iph. T.* 255, *Hel.* 1384 and elsewhere. Cp. Hor. *Od.* 3. 4. 61

'qui *vere* puro Castaliae lavit,' &c., and Keble's 'drops of holy dew' said of the water of baptism. ἀφυδρανάμενοι, 'having bathed,' according to the custom before performing holy duties.

1. 98. εὐφῆμον, proleptic, 'guard from ill-omened words' (*favete linguis*). Cp. Aesch. *Ag.* 1218 εὐφῆμον, ὁ τάλαιρα, κοίμησον στόρα. So ἀγαθόν ἐπ' ἀγαθῷ, 'that it may be well.' φροντεῖτε is sometimes taken with ἀποφαίνειν, 'be careful to show,' but it is better to take στόρα as its object. Cp. *Psalm* 141. 3 'Set a watch before my mouth, and keep the door of my lips.'

1. 101. ιδίας, because in private conversation they might unguardedly let slip some unlucky expression. For proposed emendations in this passage see Crit. Appendix. ἀποφαίνειν, for imperative = 'you are to show (utter)' So αἴρεσθαι, *Heracl.* 313, φάσκειν *Soph. Elect.* 9, where, as Prof. Jebb observes, the infin. has a peremptory dictatorial effect, especially when an accusative precedes it, as in Ar. *Ach.* 172 τοὺς Θράκας ἀπέναι, παρεῖναι δ' εἰς ἐνηρ. For the rarer construction with an imperative clause preceding, Mr. Bayfield quotes Ar. *Ach.* 1000 ἀκούετε λεψίατὰ τὰ πάτρια τοὺς χόας πίνειν.

1. 102. πόνους, acc. in apposition to the following clause, defined by the verb θήσομεν 105). ἐκ παιδός, like the Lat. *a fueris*.

1. 105. καθαρὰς θήσομεν. See on λαμπρὰ θῆ 1. 79.

1. 107. ἀναθήματα, dedication 'offerings,' consisting of tripods, bowls, armour, &c., and placed in the temple precincts and on its outer walls. See *Hdt.* 1. 50, 51, referred to in note on 1. 54.

1. 109. ἀμήτωρ ἀπάτωρ (1. 837, *incerta matre et incerto patre*). This allusion to Ion's 'fatherless' state, in connexion with Phoebus is the first among the numerous instances of 'irony' that occur in this play. By εἰρωνεία is meant ignorance on the part of any of the characters in the drama of facts known at the time to the audience, and awaiting their revelation at a later stage of the action.

1. 112, &c. The metre of the following *strophe* and its *antistrophe* (to 1. 140) is Glyconic. This metre consisted (normally of a choriambus -oo- followed by an iambus, sometimes a spondee (118), and preceded by a 'base,' which may be a spondee, iambus, or trochee, or even resolved into a tribrach (1. 117). Thus—

1. 120 μυρσί||νας ἵεραν | φόβαν (Trochaic base).

ἢ σαι||ρω δάπεδον|θεοῦ (Spondaic base).

Often a monosyllabic base (*anacrusis*) is substituted (112, 114) or the base is omitted (119); or a syllable is added at the end of the line (113). Further variety is obtained by transposition, making the choriambus conclude the verse, as in 1. 112 ἀγ' || ὁ τε||ηθαλὲς ὁ, also in ll. 114, 116, 117. In 1. 122 the choriambus is resolved into ωωω-. The last line of the system (124), is called a Pherecratean verse, consisting of a

disyllabic base + choriambus + monosyllable. Three solemn spondaic verses repeated in the *antistrophe* conclude the strain.

1. 113. προπόλευμα implement of my service. Cp. δούλευμα l. 748, καλλιστέυματα Δοξία *Phoen.* 215.

ll. 114-116. For θυμέλαν see on l. 46. ὑπὸ ναοῖς goes with κήπων, 'gardens under near the shrine.' κήπων, the δαφράδη γύαλα of l. 76, a shrubbery of bay trees and myrtles, transplanted at Delphi from the vale of Tempe in Thessaly.

1. 117. For δρόσοι cp. l. 96 n. τέγγουστι has φόβαν (120 for its object).

ll. 118-120. For proposed emendations see Crit. Appendix. [If δυτάρ be adopted, cp. *Hipp.* 123 ρυτάρ παγὰν προεῖσα κρημάν.] μυρσίνας . . φόβαν *Ah.* 172. A difficulty has been raised about the 'myrtle' broom here, as contrasted with ll. 113, 145, where it is said to be of laurel; but this may be the result of oversight or even indifference on the part of the poet. A somewhat similar instance occurs in the second Book of the *Aeneid* ll. 16, 112, 186, where the Trojan horse is successively described as consisting of pinewood, maple and oak.

ll. 122-124. παναμέριος must mean 'daylong,' not, as some take it, 'every day,' a sense which the word never bears. The statement is, of course, exaggerated (l. 144).

τὸ κατ' ἡμέρα, 'the daily service' I fulfil, 'my daily task.'

ll. 125-127. Πατάν, a title of Apollo as the Healer. Cp. *Ah.* 9-Dr. Verrall's rendering, 'O strong to save,' gives the right sense. εὐαίων, 'for ever blest'; the term is specially used of the blessed life of the gods, and is applied to Phoebus as the god of joy (P.).

1. 128. καλόν γε τὸν πόνον, the so-called 'tertiary predicate.' Cp. *Ah.* 648 καλόν γε τὸνδ' ἀγῶν' ἡγεμόνω. For the sentiment, cp. *Phoen.* 220 ισα δ' ἀγάλμασι χρυσοτεύκτοις Φοίβῳ λάτρις γενόμαν, also *Psalm* 27. 4

1. 136. A second instance of 'irony' l. 109 n. . Ion speaks the truth unwittingly.

ll. 138-140. This is commonly rendered, 'what is serviceable to me i.e. Phoebus' bounty to me I call by the name of father.' But it is better to repeat ὄνομα with ὀφέλιμον, thus 'the name, fame or dignity of Phoebus, lord of the temple, that call I by the name of father.' Όνομα θεοῦ is a frequent periphrasis for the deity himself.

1. 143. Here the analectic system is resumed, but the verses are mostly spondaic, except where rapid motion is described, as in ll. 161, 163, 170, expressing the flight of birds. In this 'spondaico-analectic' system, the 'caesura' is less frequently observed; 'catalectic' lines i.e. having a supernumerary final syllable predominate, and the verses are not scanned continuously. Thus παιδούργει, l. 175, is followed by the vowel η in the next line.

ll. 144, 145. ἀλλὰ . . . γάρ, &c. The sense is, 'but enough of this toil; other duties await me.' ὀλκοῖς, instrumental dat., 'with the broom,' lit. 'dragging' (ἐλκεῖν).

l. 148. ἀποχεύονται, a later Epic form of the pres. from χεῖ-. Attic forms are χέω, χεῶ, ἔχεα. Homer has these and also acc. ἔχενα. Afterwards came a pres. χεύω. For Castalia see on l. 86, and cp. *Phoen.* 222 ἔτι δὲ Κασταλίας ὑδωρ | ἐπιμένει με κόμας ἐμὰς | δεῦσαι, παρθένοις χλιδᾶν | Φοιβέασι λατρέασι.

l. 150. ἀπ' εὐνᾶς, *a congressu muliebri* (Barnes).

l. 153. Ion speaks vaguely, in unconscious anticipation of his high destiny at Athens; another instance of 'irony.'

ll. 156, 157. Note the double construction of χρέμπτειν with θρυγκοῖς and εἰς οἴκους. It regularly takes a dative, also ἐπί with the gen. (*Hes.* 526), and πρός (ποτί) with acc. in Theoc. *Id.* 25. 144.

l. 158. αὐ, either = 'as aforetime,' or 'further,' i. e. if my warning is not heeded. Ζηνὸς κῆρυξ, the eagle, 'Iovis armiger' Virg. *Aen.* 9. 564.

ll. 159, 160. ὄρνιθων . . . νικῶν, probably 'overcoming the strongest birds with thy talons' (P.), or perhaps 'mightiest of birds in talon' (V.).

l. 161. ἄλλος κύκνος, 'a swan too,' a common use of ἄλλος. Cp. Aesch. *Sept.* 419 γίγας ὅδι ἄλλος τοῦ πάρος λελεγμένου μειζῶν, 'another, even a giant.' ἐρέσσει, 'oars his way.' Cp. *Iph.* T. 289 πτεροῖς ἐρέσσει, also 'remigio alarum' Virg. *Aen.* 1. 301.

l. 165. σύμμολπος, sc. σοι, 'attuned to thy melody.' Cp. Λτ. *An.* 769 τοιάδε κύκνοι . . . συμμιγῆ βοήν ύμοῦ πτεροῖς κρέκοντες ἵκχον Ἀπόλλω. The sound was caused by vibration of the wings in flight.

l. 166. πάραγε πτέρυγας, 'pass on thy flight' elsewhere.

l. 167. The allusion is to the circular lake (τροχοειδῆς λίμνη *Hdt.* 2. 170) on Mt. Cynthus in Delos, the haunt of swans, which were said to have sung at Apollo's birth. Cp. *Iph.* T. 1103 λίμναν θ' εἰλισσονσαν ὑδωρ κύκλον, ἔθα κέκρος μελαδὸς Μούσας θεραπεύει.

ll. 168, 169. αἰμάξεις . . . ωδάς, a forcibly beautiful phrase; 'thou shalt utter that sweet strain of thine in blood,' i. e. in agonies of death. The fabled 'death song' of the swan is too well known to need illustration.

l. 171-173. εὐνᾶς . . . εὐνᾶς. So εὐναῖς in the received text of Aesch. *Sept.* 1007. Cp. φρενὸς . . . τρωπαῖαν = τρωπήν, Aesch. *Agam.* 212. Φαλμοί, 'twang' of the bowstring, τοξήρει φαλμῷ *H. Eur.* 1064.

ll. 175, 176. Ἀλφειοῦ . . . Ἰσθμιον, in allusion to the temple of Zeus by the river Alpheus at Olympia, and that of Poseidon on the isthmus of Corinth, with its sacred grove.

l. 177. For ἀναθῆματα see l. 107 n. Βλάπτηται, 'be defiled,' by the droppings of birds. Such desecration would be sacrilege, especially in the case of Phocbus, the 'bright and pure.' [Βλάπτειν, properly 'impede' or 'hinder' (Hom. *Il.* 6. 39) is cognate with βαλβός and *baulk*.]

1. 179. **δέ** = 'and yet.' **αἰδοῦματ**, 'I am loth': **αἰδώς** is reverent regard, hence 'compunction,' 'scruple.' Cp. *Heradl.* 1027 **κατηδέσθη** **κτανεῖν**.

1. 180. **ἄγγελλοντας**, &c., as birds of omen, and therefore under divine protection.

Here follows the **PARODUS**, or first entrance of the Chorus. Dr. Verrall thinks it likely that at this point there was a pageant, with music, representing the sacrifice on the great altar in front of the temple, mentioned in ll. 419, 420. Such a performance would serve to engage the attention of the spectators until the arrival of the visitors from Athens, which must presumably have taken place some time after daybreak, at which point the play opens. (Verrall, Introduction to *Ion*, p. lxi.)

Exit **ION**. Enter the **CHORUS**.

The *Parodus*, like *Ion*'s monody, is in varied Glyconic metre (l. 112 n.). At l. 219 begins the *Commos* or lyrical dialogue of the Chorus with *Ion*. The division of the several parts is uncertain. Some editors assign each section to a semichorus (**ἡμιχορόν**), others to separate Choreutae marked **α'**, **β'**, **γ'**, &c.). The spaces in the present text indicate the portion allotted to each successive speaker. It should be observed that in the *Commos* **ἀντ.** **β'**) *Ion*'s part, spoken in anapaestic lines, interrupts the measure; hence there is nothing in the *strophe* to correspond to it. At the same time the scansion of each final syllable in the Choric parts is affected by *Ion*'s part immediately following, not by the next line assigned to the Chorus.

ll. 184-236. **CHORUS**. 'Not in Athens alone are columned temple-courts and service of *Agyrus*, but here too the house of *Loxias* hath frontage fair and bright.' 'Look, yonder is *Heracles* slaying the snake of *Ierna*!' 'And here his comrade *Iolaus* with uplifted torch.' 'And the rider of the winged steed quelling the tri-formed monster?' 'See again, the battle-rout of the Giants!' 'And *Pallas* brandishing against *Enceladus* her *Gorgon* shield?' 'Mina, yonder, scorched with the flaming bolt of *Zeus*?' 'Bremius too with wand ivy-wreathed is slaying another of Earth's brood.' (To *ION* at the doors) 'Sir, may we pass within this shrine?' *ION*. 'Nay, but inquire what thou wilt?' *CHO*. 'Is this indeed the earth's central stone?' *ION*. 'Aye, wreathed with garlands and by *Gorgons* guarded. If ye have made due offerings, pass and inquire of *Phoebus*, if ye will.' *CHO*. 'To view what is without contents us. We come at our lady's bidding?' *ION*. 'Whose servants are ye?' *CHO*. 'In *Pallas'* halls is our mistress' home. But here she comes herself.'

ll. 184, 185. **οὐκ . . . ησαν**, 'are not (as I supposed)'; i.e. Delphi has its façades and colonnades as well as Athens. The imperf., often

with the addition of ἄρα, indicates a previous impression, found to be erroneous, and now corrected.

1. 186. ἀγυιάτιδες θεραπεῖαι, 'service of Agyieus,' i. e. of Apollo as guardian of streets and roadways (ἀγυιά I. 460). Hence he is addressed as γεῖτον Ἀγγεῖον Ar. *Vesp.* 875, 'lēvis Agyieū' Hor. *Od.* 4. 6. 28. It was a Dorian title, brought to Athens at an early date. This worship of Apollo, in conjunction with that of Hermes, was symbolised by conical blocks of stone, erected in court-yards and before the doors of houses (Müller, *Dorians*, Bk. ii. ch. 6).

II. 188, 189. διδύμων προσώπων. What is meant by these 'twin faces' is uncertain, though the spectators in the theatre would doubtless recognize the allusion. Some refer it to images of Apollo and Latona, which adorned the eastern pediment of the temple; others to figures representing the rising and setting sun. Or the πρόσωπα may be the eastern and western 'façades' of the temple itself; only the western one would of course be invisible from the front. Possibly the eastern façade may have been divided into two portions, each suggesting a fancied resemblance to the human countenance. In that case καλλιβλέφαρον may be taken almost in the literal sense of 'fair-eyed' or 'fair-browed'; otherwise it will mean generally 'fair to view.'

II. 191, 192. In *H. Eur.* 420 the Chorus describes the tenth labour of Heracles, τὰς μυριόπαρον πολέμοντες . . . Δέρτας ὕδραν ἔξεπύρασσεν. ἄρπας, a curved knife, like a sickle (Hes. *Opf.* 571). The plural is used for the sing., as βακτροῖς I. 217, ἔφεασι Soph. *Aj.* 231, among many instances.

1. 193. πανόν (I. 1294, Aesch. *Ag.* 275) = φανόν, used to cauterise the necks of the Hydra after they were cut off P. . . This is the meaning of ἔξεπύρασσεν in *H. Eur.* 421, quoted in the preceding note.

1. 196. ὃς . . . μυθεύεται, either 'whose story is described *on* my embroidery' B., or 'is told to me *at* my weaving.' The latter is more in keeping with the sense of μυθεύεται and of the preposition παρά. See on ἐπὶ κερκίσι I. 506. The custom is illustrated in the description of Cyrene and her nymphs at work, Virg. *Georg.* 4. 516, &c.

1. 198. Iolaus, the attendant παρασπιστῆς of Heracles, says of himself *Herac.* 8 πάντων πλείστων μετέσχον εἰς ἀνήρ Πρακλέει

1. 200. Διώ - Διός, as in I. 1144. The adj. in Homer is used generally for 'godlike,' and is not restricted to Zeus. συναντλεῖ, a naval metaphor. Αντλεῖ and its compounds especially ἔχαντλεῖν, with πόρος, &c., indicate the notion of performing to the end, like *exhaustire labores, pericula, &c.*

1. 201. καὶ μάν, &c., 'and see too,' calling attention to a fresh scene.

1. 202. πτεροῦντος ἔφεδρον ἐππον, Bellerophon on Pegasus. Homer, *Il.* 6. 181, describes the Chimaera thus:—

πρόσθε λέων, ὅπιθεν δὲ δράκων, μέσση δὲ χίμαιρα,
δεινὸν ἀποπνέοντα πυρὸς μένος αἰθομένοιο.

1. 204. ἀλκάν 'monster of might,' the abstract for concrete noun, like the Homeric βιη 'Hraklētēi, ἴν Τηλεμάχοι, &c., 'tergemini vis Geryonai' Luer. 5. 28. Cp. also *H. Eur.* 424 τρισώματον βοτύρη 'Ερυθείας of Geryon, and 'forma tricorporis umbrae' Virg. *Aet.* 6. 289.

Il. 205-218. These lines form a second *strophe*, corresponding to Il. 219-237. The correspondence is observed, *a* by corruptions of *laconic* in Il. 206, 208, 221, 223, *b* by the interposition of Ion's part in the *Commos* (see on l. 180); *c* by transposition of the Choriambus to the end of the line in Il. 209, 210, as compared with Il. 223, 224 ἵπ' ὄντως | μεσον ὅμι-φαλόν, &c., and conversely l. 233 μεθεῖσαν...θεῖν compared with l. 214 (l. 112 n.).

1. 205. διώκω, of quick motion, 'ply,' 'direct.' Σο διώκειν πόδα *Orest.* 1344, Aesch. *Eum.* 403.

1. 206. For τείχεστι see proposed emendations in *C. L.*, and for *Γιγάντων*, Il. 988, 1528.

1. 208. ὅδε, 'here.' This local sense of ὅδε belongs generally to a later period; but it occurs = 'hither') in Soph. *Oed. Tyr.* 144, 298, and perhaps in l. 7 of the same play.

1. 210. ιτυν, the Gorgon shield (l. 996 n.). According to the story in Apollodorus 1. 6. 2, Athena crushed Erebus by throwing the island of Sicily upon him.

1. 211. θεόν — a monosyllable, corresponding to the last syllable of αἰδᾶ in the antistrophe (225).

Il. 212, 213. τί γάρ; like *quid ergo?* 'what now' is this? passing on to a fresh scene. ἀμφίπυρον, 'with both ends alight' (l. 716 n.). Cp. ἀμφιπύρῳ φλογμῷ *Hec.* 472, of Zeus slaying the Titans.

1. 215. Μίμαντα. This Mimas is mentioned by Horace, *Od.* 3. 4. 53, along with Typhoeus and other rebel Giants.

Il. 216-218. Βρόμιος (*βρέμειν*), i. e. the 'roaring' or 'boisterous' god (*Bach.* 536). Βακχεύς, or Βάκχος, is the 'reveller.' It is another of the various titles of Dionysus, the god 'of many names' (l. 1075). ἄλλον Γᾶς τέκνων, probably Rhoetus. Cp. Apollodorus 1. 6. 2 Ροῖτον δὲ θυρσῷ διόνυσος ἔκτεινε. The *thyrsus* was a wand wreathed with ivy or vine leaves (*κισσῶν* βέλος *Bach.* 25). It was not a formidable instrument, hence the epithet ἀπολέμοτοι. Bæchus was naturally an unwarlike deity, 'non sat idoneus pugnae' Hor. *Od.* 2. 19. 26.

1. 220. γνάλων (also 233, 245) = 'shrine' or 'sanctuary.' The word literally means a 'hollow' (l. 76, from γνή, but as Delphi was not situated in a valley, Mr. Bayfield is probably right in supposing that γνάλα originally meant the *adytum*, which was an actual cavein, and

that the name was afterwards extended to the temple built over it and to the sacred precincts. The gen. γυάλων may be governed by ὑπερβῆναι, as in l. 1321, but the word lost after ποδί may have been an accusative, such as βηλόν. λευκῷ, perhaps 'bare,' as in *Eusech.* 86,3 ('gleaming' in the dance) and elsewhere. Or merely an ornamental epithet, like our 'lily white.'

ll. 223, 224. For μέσον ὄμφαλόν, see l. 5 n. στέμμασι, &c. The ὄμφαλός was hung or wreathed with fillets (τεταυιωμένος *Strabo*), not only for ornament, but also as a mark of sanctity, to keep off intruders (B.). The figures here called Ποργόνες were rude archaic sculptures, representing some kind of winged creatures. The earlier tradition made them Gorgons, but later they were identified with the two eagles, who met at Delphi according to the well-known legend (*Pindar, Pyth.* 4. 6). Possibly too, as Dr. Verrall thinks, the images of two of the Fates, mentioned by Pausanias as existing in the ναός at Delphi, may have been a third identification of these figures. In *Aesch. Eum.* 48 the Pythia says of the Furies—

οὗτοι γυναικας, ἀλλὰ Ποργόνες λέγω,
οὐδὲ ἀντε Ποργείοισιν εἰκάσω τύποις—

alluding probably to these antique sculptures. See Muller's dissertation on the *Eumenides*, p. 188.

ll. 226-229. The offering of a cake would admit the visitors to the 'platform' (l. 46 n. on which Ion stood; the sacrifice of a sheep would admit them to the interior (μυχόν) of the temple. No stranger might enter the *adytum* itself.

An anapaest following a daetyl (ἐθνοστέ πέλανόν) making a succession of short syllables, is generally avoided, unless (as here) the two feet occur in separate *dipodiae*. Cp. *Tro.* 177 τάσδ' Ἀγαμέμνονος | ἐπακούσομένα, *Hec.* 99 πέμψατε, δάίμονες, | ίκετενα.

l. 229. ἐπί denotes circumstance or condition = 'without sacrificing sheep.' Cp. ἐφ' ὦ, ἐπί τούτοις, &c. Paley cites Soph. *Ant.* 556 οὐκ ἐπί ἀερήτους γε τοῖς ἐμοῖς λόγους, 'not with my words unsaid,' i. e. 'notwithstanding all I could say.'

l. 230. ἔχω μαθούσα, not here the common periphrasis = μεμάθηκα, but 'I have the knowledge and hold it,' i. e. 'I stand informed.'

l. 231. παραβαίνομεν, expressing intention, 'we do not mean to transgress' (i. e. 'are not for transgressing'). This use of the present tense is common in most languages.

l. 233. δεσπόται, i. e. 'my mistress' Creusa. So τυράννων below, δεσπόταις *Mal.* 823, βασιλέων *Iph.* T. 109. In such instances the plural has generalising force, indicating the rank or office rather than the individual (V.). For γύαλα see on l. 220.

l. 235. After ἔνοικα supply μέλαθρά ἔστι, 'the habitation of Pallas

Athena is the nursing-home of my mistress.' *τρόφιμα* is here transitive, but *τρόφιμος* is intrans. in l. 684.

l. 236. *παρούσας*, predicative, 'about one who is here,' i.e. 'she is here, about whom thou inquirest.'

Enter CREUSA. ll. 237-400. ION. 'Noble is thy bearing; surely thou art of gentle birth. But why doest thou at Apollo's shrine, where all die are glad?' CREUSA. 'Thou art courteous, sir, to marvel at my state. But Apollo's temple hath as al ned memories of the past. Alas, poor woman! wrung by the powers of doom, where shall we find address?' ION. 'What mystery is this? Who art thou, lady? whence, and from whom descended?' CRE. 'Creusa is my name; of Athens, Erechtheus my sire.' ION. 'A noble ancestry! whence thou of Earth born stock, as the tale is told?' CRE. 'Aye, of Erechthonius' self, whom Erechtheus reared.' ION. 'And gave to Creusa's daughters to keep?—I know the story. But did thy father Erechtheus ever have thy sisters?' CRE. 'Yes, to avert the厄运. I, an infant, alone escaped.' ION. 'And thy father?' CRE. 'Him Poseidon's trellent slew.' ION. 'In a place called the Long Cliff?' CRE. 'Ah! thou touchest a recollection.' ION. 'Apollo loves the spot.' CRE. 'Would I had never seen it! 'tis a shameful memory; quoth no further.' (A pause.) ION. 'Who is thy husband?' CRE. 'Nuthus, an alien, won me as the prize of his ailing spear.' ION. 'Is he here with thee?' CRE. 'He is even now at Troeumus' cave.' ION. 'What seek ye at this shrine?' CRE. 'We the little Phoenician know my state.' ION. 'Hard lot is thine, poor lady!' CRE. 'But who art thou? Let us see, that bare thee?' ION. 'I am Apollo's servant; of my parents know I nothing.' CRE. 'In my turn I pity thee. Canst thou here as a child?' ION. 'Aye, an infant in arms. The prophetess reared me; I live by the altars meats.' CRE. 'And thy mother?—Hast thou never sought her?' ION. 'Nay, I had n. due.' CRE. 'Alas! another hath suffered thus, even she in whose womb I came.' ION. 'Let me help thee.' CRE. 'Hear then her tale. See thy Phoenician hath an ill her wrong?' ION. 'Phoenician, nay, say not so!' CRE. 'Yea, and that he bare a child and cast him away to die.' ION. 'Lives the child still?' CRE. 'She knows not; this is what I said to her; but 'tis far to say so.' ION. 'How long, aye, was it?' CRE. 'He could be now a cut six age.' ION. 'Ah, how ill my even so!' CRE. 'Then too hast a mother's mention for thee. But and thou art quiet?' ION. 'If this talk be true, Phoenician will not reveal his secret. I dare not question him. Early, retire; to urge this is against their will; an early rising methinks.' CHORUS. 'Farewells are the fortune-fair, but a faint greeting, not even may have.' CRE. 'Phoenician, how I long to see thy wife! to examine thy self, and to start to reveal his fate. That must I do, or it will not stay me.—But at a

Xuthus comes from Trophonius. (To Ion.) Tell him nought of my story, lest disgrace fall upon me; such ever is woman's fate in the harsher judgement of men.'

I. 237. **γενναιότης σοι**, &c., 'there is nobility in thee, and this demeanour of thine is a proof of (noble) character.'

I. 238. **σχῆμα** is 'bearing,' lit. 'be-haviour,' from **ἔχειν**.

I. 241. **χα**, an exclamation of surprise, — 'ha!' not (probably) from **ἔχω**.

I. 244. **μερίμνης εἰς τόδε**, 'to this state of anxiety.'

II. 245, 246. The Greek religion was preeminently one of joy and gladness, especially in connexion with Phoebus, the 'bright' god. Cp. I. 639. Paley, noting this fact, cites Aesch. *Iag.* 1041, where the Chorus address Cassandra

τί ταῦτ' ἀνωτότυχας ἀμφὶ Δοξίου;
οὐ γὰρ τοιοῦτος ὕστε θρηνητοῦ τυχεῖν.

I. 247. **τὸ . . . σόν**, explained by **εἰς θαύματ' ἔλθειν**, = 'thy demeanour, as shown in expressions of surprise.' This, she intimates, is not the result of impertinent curiosity, but of courteous sympathy. Properly, **τὸ σόν**, **τούμον**, &c., are something more than periphrases of the simple pronouns; e. g. **τούμον** is lit. 'what belongs to me,' my character, conduct, &c. But this distinction must not be pressed in every instance. **οὐκ ἀπαιδεύτως**, 'not discourteous,' indicating politeness or good breeding; the result, not only of culture, as the word (*παιδεύσις*), implies, but also of an innate consciousness of what is right and proper.

II. 250, 251. **ἀνεμετρησάμην**, 'traced back,' i. e. 'recalled,' as in *Orest.* I. 4. Euripides uses this word in various senses; cp. I. 1271. **οἴκοι**, at Athens, the scene of her disaster (I. 288). See however Crit. Appendix.

I. 253. **ποὶ δίκην ἀνοίσομεν**, either 'to what standard (i. e. divine authority) shall we refer justice?' (P.) or 'to whom shall we refer our suit?' i. e. make our appeal (V.). The latter rendering is preferable.

I. 254. **τῶν κρατούντων**. Cp. II. 439, 440 n.

I. 255. **τί χρῆμα**, 'why?' as in *Ili.* 512 and frequently elsewhere. **ἀνερεύνητα**, 'inexplicably.' 'Why this mysterious sadness?' Bayfield.

I. 256. **μεθῆκα τόξα**, 'I have sped my shaft' (B.), i. e. I have no more to say. The metaphor is common. Cp. Aesch. *Fam.* 646 **πῶν τετόξευται βέλος**.

I. 257. The sequence **τε . . . καὶ** marks a necessary connexion between two facts = 'as . . . even so.' Cp. *Iph.* I. 675 **κοιτὴ τ' ἐπλεύσα**, **δεῖ με καὶ κοινῆ θανεῖν**.

I. 258. **θαυμάζω** = 'envy,' admiration implying the desire of possession. Cp. the Latin *admirari*.

I. 264. At this point begins a dialogue in simple verses (*στιχομορφία*) of over 100 lines in length. This is a long series even for Euripides.

and at l. 934 we have another of 95 lines. Paley has made a note of the fact that Aeschylus seldom exceeds 20 lines, while the longest instance in Sophocles (*Electra* 1176, &c.) consists of 50 lines.

l. 267. **πρόγονος πατήρ** = 'grand-sire.' The succession ran thus—Erichthonius, Pandion, Erechtheus.

l. 268. For the scansion of **Ἐριχθόνιος** see on l. 21.

ll. 269, 270. The Doric forms used by Attic writers are **Ἀθάνα, δαρόν, ἔκατι, ὄπαδός** and several words ending in -αγός, as **λοχαγός**, &c. (Porson *ad Orest.* 26.) **ἔξανείλετο.** To 'take up' a new-born infant from the ground was a sign of recognition by a parent, or one in place of a parent. The corresponding Latin phrase was *tollere* or *suscipere*. The legend relating the birth of Erichthonius 'from the earth' symbolizes the boasted **αὐτοχθονία** (l. 29) of the Athenians. Hephaestus, previously rejected by Athena, became the father of Erichthonius by Gaea, who delivered him into the care of Athena. She placed the child in a chest with two serpents to protect him and gave it to the daughters of Cecrops (l. 23) to keep unopened. Two of them neglected the injunction, and seeing the snakes flung themselves in terror over the cliffs.

l. 271. **ἐν γραφῇ νομίζεται**, 'is commonly represented in painting.' Perhaps the oldest representation of the birth and its sequel is on a *terra cotta* in the Berlin Museum, where the Earth Goddess is seen delivering the babe to Athena, who reaches out her arms to receive him. Cecrops with his serpent's tail (1164 n.) stands looking on. In a vase painting of later date the same scene is depicted, with the addition of the figures of the three maidens. The story of the chest is represented on an *amphora* in the British Museum. The chest is uncovered, with its wicker lid (l. 37) lying on the ground. The child Erichthonius stands erect, with the guardian snakes on either side. Athena regards the scene with dismay, while the two sisters are seen in the act of flight. (*Mythology, &c. of Ancient Athens* by Mrs. Verrall, with Introduction by Miss Harrison, pp. xxix foll.).

l. 272. The stress is on the participle, **ὅρώμενον**, i. e. 'to keep in the casket) but not to see' (V.).

l. 273. **παρθένος.** Herse and Aglauros. The other sister, Pandrosos, was faithful to her trust.

l. 275. **τί δαί τόδε;** 'how about this (other story)?' **Τί δαί;** is a colloquial expression δαί a broader form of δή) common in Aristophanes, Plato, &c., but less so in tragedy.

l. 276. **οὐ κάρνω σχολή.** lit. 'I am not troubled on the score of leisure,' i. e. am not pressed for time. For **κάρνειν** denoting weakness or defect, see on l. 363.

ll. 277-282. According to the legend it was only the youngest daughter that was sacrificed, not reckoning Creusa, who was then an infant (l. 280).

In a war with Eleusis Erechtheus had slain the Thracian prince Eumolpus, who had come to aid the Eleusinians. An oracle having promised victory to Erechtheus, if he would sacrifice one of his daughters, he offered the youngest, and the rest slew themselves. Erechtheus was afterwards slain by Poseidon, who was the father of Eumolpus by Chione (Apollodorus 3. 15. 4, 5).

1. 278. πρὸ γαῖας. Cp. *Erechth.* Fragm. δῶσω κύρην θῦσαι πρὸ γαῖας, also Cic. *pro Sexto* c. 21 'Mortem, quam etiam virgines Athenis, regis Erechthei filiae, pro patria contempsisse dicuntur, ego . . . timerem?' (Cic. *pro Sexto* c. 21)

1. 283. For the 'Long Rocks,' see on 1. 13.

1. 285. Πύθιος. For proposed emendations, see Crit. Appendix. ἀστραπαί, &c. At Oenoe, on the frontiers of Attica and Megara, there was a temple of Apollo, called the Pythium, which served as a halting-place for the sacred procession to Delphi in the spring of every year. From a neighbouring spot, close by the altar of Zeus Astropaeus, it was the custom to watch for nine nights during three months a lofty peak of Mount Parnes, called Haima, for what were known as 'Pythian lightnings.' When these were seen flashing from the heights, it was taken as a sign that the embassy might proceed. (Müller, *Dorians*, Bk. ii. ch. 2.)

1. 286. τί τιμᾶ; 'honor it indeed!' Paley quotes τι ξῶσιν; *Ale.* 807 'how (say you) they live?' and similar instances.

1. 287. τοῦ θεοῦ, &c., 'what the god holds most dear.'

1. 288. αἰσχύνην, 'deed of shame.'

1. 289. τις, 'one,' indefinite, the accent being thrown back from σε (hence δέ τις σ', not δέ τις σ'). The definite question 'who was it?' follows at 1. 291.

1. 290. Cp. οὐκ ἔγγειης ὁν, &c. ll. 63, 64.

1. 293. καὶ πῶς 1. 958), καὶ τις 1. 318, &c. denote surprise or disbelief 'why, how?' The καὶ marks a continuation of thought breaking out in words, whereas in πῶς καὶ, &c. it introduces a further question. But this distinction is not always observed, e. g. in *Il.* 482, Aesch. *Cho.* 528, &c. Notice the σε displaced from its connexion with ἔσχεν; cp. *Iph.* T. 679 προδοὺς σὲ σώζεσθ' αὐτὸς εἰς οἴκους μόνος.

1. 295. Cp. Aesch. *Suppl.* 254 συντέμνει δ' ὥρις ἴγρας θαλάσσης.

1. 296. Κεκροπίδαις, 'for,' i. e. 'aiding the children of Cecrops.' Cp. συμπονήσας 1. 61.

1. 298. λαβών, sc. λέχος = 'thy hand as a guerdon.'

1. 300 ἐνστρέφει, a doubtful reading see Crit. Appendix. If retained it must = ἐνστρίφεται, 'is visiting,' but no parallel instance is quoted, though the simple verb στρέφει is sometimes intransitive (l. 1154 n.). The cave and oracle of Triopionius were in a ravine near Lebadea on Mount Helicon, about fifteen miles from Delphi. Tri-

Iphonius was a Boeotian seer, said to have assisted in building the fourth Delphian temple. It was customary to consult his oracle before visiting that of Delphi, in order to be doubly assured, in case the answers should coincide (l. 302).

l. 306. This reply to Ion's question is another instance of *irony*.
l. 101 n. . She means 'Phoebeus knows whether I am childless,' but the sense conveyed to Ion is 'P. knows that I am so.'

l. 307. Cp. *Androm.* 420 where the heroine says that he who is childless δυστυχῶν εὐδαιμονεῖ. For εὐτυχῶν in this sense, cp. ll. 699, 775.

l. 308. The aor. ὠλβισα refers to the moment just past, when the feeling was excited. See l. 1614 n. Hence it has been called the 'momentary' aorist. Cp. φύσα *Med.* 791, φύτειρα *Indr.* 421, &c., &c.

l. 310. ἀνάθημα πόλεως, 'by public dedication.' For this custom of dedicating slaves to a temple service Badham cites *Phoen.* 203, where the Chorus of Phoenician captives are sent as an offering to Apollo ἀκροθίτια Λοξίου'.

l. 313. The connexion of thought is 'You may well pity me, since I know not,' &c.

ll. 314, 315. κατὰ στέγας, i.e. in one of the houses in the temple precincts. ἀπαν, &c., 'the whole of the god's house is my dwelling-place.'

l. 317. οἱ δοκοῦντες, i.e. the Pythia, who tells Ion the whole story later at l. 1339.

l. 318. For καὶ τίς, see on l. 293. [Or perhaps καὶ τίς = 'surely not any one.' Cp. l. 289.]

l. 320. νοσοῦσα, &c., '(already miserable I have found (new) misery.' For νοσεῖν, see on l. 364.

l. 321. προφῆτις refers back to ἦ in l. 319, hence the nom. instead of acc. with μητέρα. Creusa interrupts his tale by her question. Προφῆτις means the interpreter of Apollo's will, not 'foreteller.' Cp. *Bach.* 211 ἐγὼ προφῆτης σοι λόγων γενήσομαι. In Aesch. *Fam.* 19 Apollo himself is termed Διὸς προφῆτης.

l. 323. Cp. l. 52 n. ούποιν ἀεί, i.e. any casual stranger. This sense of ἀεί, 'from time to time,' is common enough.

ll. 324-329. For the sequence of thought in these lines, see Crit. Appendix.

l. 325. ἀδίκημα = 'fruit' or 'offspring of violence,' the abstract for the concrete; so ὑβριν l. 506.

l. 326. βίοτον, 'substance'; more than mere τροφή (322). Βίοτος and βίος often bear the sense of 'good living,' 'means,' or 'wealth.' Cp. l. 581.

l. 328. ηξας, 'maillst effort,' implying eagerness. Cp. l. 572, *Iph.* l. 742 μάτην ηξα.

1. 331. πόνου μοι ξυλλάβοι, 'help me in the task' of searching out my mother.

11. 333. 335. ὑπουργήσω, 'serve you,' by acting as *πρόξενος*. A stranger coming to consult the oracle required introduction by one of the temple officers, and this was part of the duty of regular *πρόξενοι* (see on 1. 551). Ion here uses the verb *προξενεῖν* in a general sense = 'will manage' the business for you. So in the *Helena* 146, Teucer, wishing to consult the prophetess, says to Helen σὺ *προξένησον*, 'conduct me to her.'

1. 337. τάρα, 'then be sure.' *τοί* has its usual asseverative force. ἀργός, 'unproductive,' because shame (*αἰδώς*) is an obstacle to action. Cp. Hom. *Od.* 17. 347 *αἰδὼς δ' οὐκ ἀγαθὴ κεχρημένῳ ἀνδρὶ παρεῖναι*. Euphides is fond of deifying abstractions, as *αἰδώς* again in *H. Fur.* 557, *λήθη* in *Or.* 213, *τυραννίς* in *Phoen.* 506.

1. 341. ἀνδρός, emphatic, 'a man,' not a god.

1. 342. For the manuscript reading ὁ φησιν, see Crit. Appendix. καὶ πέπονθεν, &c., i.e. in losing her child (1. 344).

1. 343. τί χρῆμα δράσασα; 'by what act of hers?' He assumes that she must have *done* something to make her unhappy, since marriage with a god might have been supposed to bring good fortune.

1. 346. ταῦτα καὶ μαντεύομαι, 'this is the very thing that I am come to ask' (B.). Cp. 1. 100. In 1. 365 *μαντεύεσθαι* means 'to give the oracle.'

1. 347. οὐκέτι, not *μηκέτι*, since οὐκέτι together = *τέθνηκε*. Cp. Soph. *Aias* 1131 εἰ τοὺς θαυμάτας οὐκέτι θάπτειν παρών, i.e. 'preventest.'

1. 348. ἐλπίζει, 'supposes,' just as we sometimes say 'expects.'

1. 352. ἐπεστράφη, 'revisited.' Cp. *Ak.* 187 πολλὰ θάλαμον εἰσπεσόντος ἐπεστράφη, *Hel.* 83 ἐπεστράφης πέδον.

1. 353. τῷ παιδὶ διαπεπραγμένῳ, 'since the child was put out of the way.' Cp. Soph. *Oed.* 7. 735 τὸς χρόνος τοῦτος ἐστίν ἐφεληλυθώς; The dative is a variety of the *dat. commodi* or *incommodi*, the lapse of time being conceived as affecting the person for good or harm.

1. 354. εἴπερ ἡν, εἴχ' ἀν. The question has been raised whether this form of hypothetical sentence does or does not imply that the condition is unfulfilled, i.e. in the present instance, whether or not Creusa asserts her belief that the child is dead. The truth is, that while the *protasis* (εἰ with past ind.) implies nothing either way, this form of *apodosis* (past ind. with ἀν) does imply that the supposed fact is non-existent, e.g. in the ordinary grammar example εἰ εἴχοι, ἐδίδουν ἀν we are to understand that the speaker has it not. Thus in 1. 961 εἰ . . . εἴδες, &c. (where the *apodosis* εἴδες ἀν is understood) the implication is 'but you did *not* see it.' Here the impression left on the mind of the reader is that Creusa does suppose the death of the child, as appears from 1. 348.

The term **διαπεπριγμένω** l. 353 is not really ambiguous, being a received euphemism for 'done to death,' and l. 346 need mean no more than that she has come to make sure about a fact, of which she is already pretty well convinced in her own mind. The elision of ε in the 3rd person **εἰχ** ἄν is rare; hence **εἰχεν** has been proposed. For the general sense, cp. Virg. *Aen.* 3. 490 'et nunc aequali tecum pubescent aequo.'

l. 355. **οὐκον** . . . **τίκτει**, 'has she not then borne?' The pres. **τί** 'is the mother of' denotes continuance of effect, as in *Iph.* 7. 23, *Bacch.* 2 ὅν **τίκτει ποθ'** ή **Κάδμουν κόρην**.

l. 356. **ἀδικεῖ**, 'wrongs her' still, i. e. by deserting his child and not allowing her to have another.

l. 357. A further instance of 'irony'; see l. 109 n.

l. 358. Paley understands **τὰ κοινά** of Apollo's *publi* capacity as the giver of true oracles, in contrast with the *private* wrong he has done to Creusa. But even if **τὰ κοινά χαίρων** and **μόνος** could bear this meaning, the remark would be irrelevant to the context. Ion had put the question whether Phoebus might not be rearing the child on his own account privately. Creusa replies 'Even so, he acts unjustly in enjoying all by himself a pleasure which rightly belongs to us both.' This brings out the natural contrast between **κοινά** and **μόνος** as a 'common' joy opposed to one that is 'solitary,' and this effect is heightened by the emphatic position of **μόνος** at the end of the line.

l. 359. **προσφδός**, 'is consonant with,' like one musical note responding to another in unison.

l. 361. **καὶ μή γε**, &c., 'aye, but do not force me into a self-pity i.e. 'sorrow') long forgotten.'

l. 362. **πέρανε**, &c., 'accomplish so, me the object of my quest,' i.e. get me leave to consult the oracle.

ll. 363, 364. **οἱ κάμνει**, &c., 'the weak point in thy case.' Both **κάμνει** and **νοσεῖ** l. 320 are common metaphors transferred from bodily disorders to any weakness, misfortune, or the like. Cp. *Hel.* 581 **ἐκεὶ νοσούμεν** = 'there is my difficulty,' *Med.* 16 **νοσεῖ τὰ φλετατα**, 'dearest relations prove unkind.'

l. 365. Note the scansion **πᾶς ὁ θεὸς ὁ λαθεῖν**, &c. with its inharmonious concurrence of short syllables. This hecnece is characteristic of the later plays, such as the *Orestes*, the two *Iphigenias*, and the *Patroclus*. See Paley, Pref. to vol. ii. p. xv. **μαντεύσεται**, cp. l. 346 n.: here it means 'reveal what he desires to have kept secret.'

l. 366. Before **εἴπερ** sc. **δεῖ μαντεύεσθαι**. For **καθίσει τρίποδα**, see on ll. 5, 91.

ll. 367, 368. The homophony in Ion's **αισχύνεται** and Creusa's **ἀλγύνεται** is intentional. Dr. Veitall has preserved the correspondence

ii. a different form by translating 'his *tender* honour' and 'his *tender* victim.'

1. 369. *σοι προφητεύσει τάδε*, 'will put this question for thee' to the oracle. This was the office of *προφήται*, viz. the Φίβεν θέραπες addressed in 1. 94. Θεριστεύοντα 1. 371 means the same thing.

II. 374-377. These lines are explanatory of 1. 373. 'Our folly immorality in inquiring of the gods contrary to their will amounts to this,' viz. *τῷ θεῷ ἐταρία παρτείσθαι* (used as in 1. 346). *ἀραθία*, as often elsewhere, is a bluntness of *moral* perception, not a mere intellectual defect. Cp. *ἀπαιδεύτως* 1. 247 n.

1. 375. *ἐκπονήσομεν*, 'prevail by force.' For a different sense of *ἐκπονεῖν* see on 1. 1355. This theory of *ἀκούσια* on the part of the gods served as an excellent excuse, in case the oracle proved untrue. *οὐτεν* δ θεὸς οὐκ ἴθούλετο *Hel.* 753.

II. 376, 377. *σφαγαῖσι*, &c. to be taken with *φράξειν* δι' οἰωνῶν *πτεροῖς*, 'by omens taken from birds.' So *πτατὸν πτερόν* = *πτεροῦν*. Soph. *Oed. Col.* 97.

1. 378. This γόρ resumes the argument from 1. 373, after the parenthesis in II. 374-377.

1. 379. *ἀκοντα ἀγαθά*, 'reluctant blessings' i. e. not meant as blessings and therefore not really such (V.). (See Crit. Appendix.)

1. 380. Cp. Juv. *Sat.* 10. 347 'permittit ipsis expendere numiniū us quid Conveniat nobis rebusque sit utile nostris.'

1. 382. *ἐν εὐτυχεῖς*, either 'a uniform course of prosperity,' or 'one single instance' of it. The former rendering is more in accordance with fact. Contrast the sentiment in *Supp.* 198 *ἐγὼ δὲ τούτοις ἀρτιαρ γνώμην ἔχω, Πλειό τὰ χρηστὰ τῶν κακῶν ἔναι βροτοῖς.*

II. 384, 385. *κάκει κάνθάδε*, i. e. at Athens, where Phoebus had done her wrong, and here at Delphi, where his oracle is refused to her. *τὴν ἀπούσαν*, the pretended friend 1. 330 'whose cause I am now pleading.'

1. 386. Note the recurrence of *στιγμάτους* in this line, and cp. *Ιψή T. 765 τὸ δῶρα στασίς τοὺς λέγοντας στάσεις ἐροι, Μετ. 476 επαστίσ*, ἀ. *ισαστούς Ελλήρων* Σωτ., &c., also *Ηῆγ. 1167*. Plato, the comic poet, parodies the line from *Μετει. ἔσωσά σ' ἐκ τῶν στημάτων Εὐρεπίδου*

1. 388. For οὐκέτι' ἔστιν after εἰ, see on 1. 347. *δύκωθῆ τάφῳ*, 'that a mound may be raised over him.' Paley quotes Ov. ' 402 ἐν γῆ ταλαιπωρ μητέρ' ἔξωγκουν τάφῳ.

1. 390. *ἔξερενάν* Paley's emendation, see Crit. Appendix, 'scatch' for myself, since Phoebus will tell me nothing. Cp. 1. 328.

1. 393. For the cave of Trophonius see on 1. 300.

II. 396, 397. *προβῆ λόγος*, &c., 'lest the matter proceed in a different way i. e. to some other result from what we were intending.' *ἴξα λίσσομεν*, lit. 'unwind,' 'untangle,' as a tangled skein. She is afraid

lest Nuthus may discredit the story of her 'friend,' and suspect something about herself.

I. 398. *πρὸς ἄρσενας*, either 'compared with men,' or perhaps better 'with regard to men,' meaning that men judge women harshly, confounding good and bad together in one general dislike. V. . Cp. *Illiad* 1183 (Chorus to Polymestor)—

*μῆδὲ τοῖς σαυτοῦ κακοῖς
τὸ θῆλυ συνθεὶς ὥδε πᾶν μέμψῃ γένος.*

II. 401-451. NUTHUS. 'First to Phoebus, next to thee, my wife, a' hail! Has my tarrying distressed thee?' CREUSA. 'Fly again brings me relief, but what news from Trophonius?' XEN. 'He said that childless we shall not return.' CRE. 'Mother of Phoebus send us happier fortune?' XEN. 'So be it! But who is spokesman for the god?' ION. 'That, without the fane, am I; but others serve their office within.' XEN. 'I am a lout; for the sky, I fear, is an auction. Thou, my wife, pray around the altar to our own god.' CRE. 'That will I.' NUTHUS enters the temple. 'Now, may Telesis make no sense amonids! What the hell wants I to do about it?' (Exit CREUSA.) ION. 'What means this railing speech, the dark upbraiding of the god? But what is Erechtheus' daughter to me? I will even do my errand. Yet I must expostulate with Phoebus. What, ravish a maid and have his child to boot? Nay, my lord, as thou art strong in virtue, Why put I in my god, for I will not let the world's people transgress the laws? But yet we're not safe. If indeed these wrongs, men are not justly blamed, let me but irritate your masterings.'

II. 401, 402. The square *μὲν* . . . *τε* indicates no formal opposition, as in the case of *μὲν* . . . *δέ*. The *μὲν* emphasis is *πρῶτον*, and *σύ τε* means 'you too'; see the summary.

I. 404. The phrase *ἀφικέσθαι εἰς μέριμνα* would usually mean 'to become anxious,' but here the context shows that Creusa refers to her own state of mind—'you have come at an anxious moment' = *ἐς καιρὸν μεριμνῆς*. In *Od.* 284, quoted by Paley, we have the complete phrase, *ἀφίξαι δ' αὐτὸς ἐς κυρὸν κακῶν*.

I. 406. *ὅπως . . . συγκραθήσεται*, i. e. 'that we may have our joint issue'

I. 407. *προλαμβάνειν*, 'forestall,' Trophonius, to avert committing himself, replies only in general terms, leaving the details to Phoebus.

II. 411, 412. *συμβόλαια*, 'relations' or 'dealing,' properly a commercial expression. V. . Creusa really refers to her own intercourse with Phoebus, but she wishes Nuthus to understand it of the offerings they had conjointly made to the god, which she prays may now have a prosperous issue. This is again an instance of *εἰπεῖν* I. 109 n. For *μεταπίποσος* denoting change of fortune, Lat. *mutatio aucti*, cf. *μεταπίποντος δάιμονος* *Ale.* 912.

I. 413. προφητεύει (see on I. 369) = προφήτης ἐστί, hence the gen. θεοῦ.

I. 414. τά γ' ἔξω, i. e. as πρόξενος (I. 335 n.).

I. 416. Δελφῶν ἀριστῆς, II. 94, 1219. From these were chosen the "Ostium, five in number, who acted in regular rotation. See Introduction, p. xxv.

II. 419-421. χρηστήριον πέπτωκε probably means 'a victim has been slain' (cp. Aesch. *Supp.* 445 πεσεῦν χρηστήρια θεοῖσι), κοινόν referring to a general sacrifice on behalf of all the visitors. From the omens thus obtained the day was declared favourable (αἱστά), or otherwise, for consultation. But Heath may be right in explaining it—'Oraculum omnibus advenis commune ante templum obtigit,' i. e. the power of consulting the oracle has fallen by lot.

II. 422, 423. ἀμφὶ βωμούς . . . εύχον, 'go round the altars praying.' Branches of bay were carried by suppliants ἱερῆροις κλάδωσιν Soph. *Oed.* T. 3) and laid upon the altars; hence the epithet δαφνηφόρος, if applied to βωμούς. But it may be taken with κλῶνας, signifying branches of some other tree, such as olive, wreathed with bay leaves, εὐτέκνους, 'boding well for offspring' (C).

I. 425. ἔσται τάδε — 'I obey,' but is also intended to refer back to the words of Xuthus in I. 413. Cœusa now feels confident that her prayer will be answered.

I. 426. ἀλλά, &c. *saltēn*), 'at least *now* to retrieve the wrong he once did me,' by restoring my lost child.

I. 428. δόσον χρήξει, &c., 'whatever he wills (to grant) I will accept, since he is a god,' and therefore master of the situation.

II. 431, 432. ήτοι . . . γε . . . ήκαί, 'either surely the more probable alternative or it may even be that.' &c. (the less probable). This combination is common in the dialogues of Plato, where different degrees of probability have to be considered. ής, i. e. her pretended friend (I. 332).

I. 434. προσήκει γ' οὐδέν, 'she is no kin of mine'; another instance of 'irony' (I. 109 n.).

II. 455, 456. The ἀπορραντήρια were large bowls, used for sprinkling the worshippers with water from the Castalian spring (I. 95). For δρόσον, see on I. 96.

I. 457. τί πάσχει, 'asking) what has come to him,' i. e. what he means by his conduct.

For the theology of the following lines and parallel passages in other plays, see Introduction, p. xiv. It is the vulgar creed that Euripides here treats with contempt. How (he asks) can men reverence beings to whom they attribute such conduct? It has been observed that this expression of feeling is hardly consistent with the character of Ion as

the devoted minister of Apollo. His confidence however in the god's righteous dealing is beginning to be shaken by Creusa's story, and still more by what she has left untold (l. 432).

l. 439. θνήσκοντας, acc. of direct object, instead of the usual genitive after ἀμελεῖ. Cp. Plato, *Phaedo*, p. 98 D ἀμελήσας τὰς αἰτίας. The same construction occurs with φροντίζειν, κῆδεσθαι, and similar verbs.

κρατεῖς, 'art strong.' Cp. τῶν κρατούντων l. 254.

l. 444. τῷ λόγῳ χρήσομαι, 'I will put the sup' posed case.'

l. 447. τίνοντες ἀδικίας, 'paying fines for your misdeeds.'

l. 448. προμηθίας πάρος, 'in preference to,' i.e. 'to the neglect of caution.' Cp. l. 485, also *Heracl.* 200 πάρος τοῦ ζῆν.

l. 450. See Crit. Appendix on the variant reading καλά.

ll. 452-509. CHORTS. 'Come, Athena mine, sprung from the head of Zeus, goddess of Victory, speeding from Olympus forth to Pytho's fame, propheti seat of Phœbus! Come thou and thy sister, virgin to arm! And ye, Delphian maid, pray that bright Zeus' house be blest with fair progeny! Happy they, whose halls a line of offspring in long succession brightens. For children are a joy in prosperity and a defence against the foe. Better than wealth or royal splendour is the nurture of heirs in wedlock born. Abhorred is the childless state; may a wealth of offspring be mine!'

'O haunt of Pan by the Long Rocks, where on the green lawns Aglauros' daughters three treat the dance, whilst thou, Pan, piping in thy cave, makest melody: there, where erst a hapless maiden bare a bairn to Phœbus, and cast it forth a prey to the birds, and left it. Sure never yet hath the union of god with mortal maid been crowned with blessing!'

The metre is again Glyconic (l. 412 n. with the usual variations. In l. 467 the use of the solemn and dignified *molossus* - - instead of the *cheriamis* - - - , is in accord with the words καστηρηται αεραντι τοῦ Φοίβου. In the conclusion of the ἐπωδός, at l. 503, the metre passes into the 'dochmae' - - - - and anapaestic rhythm, expressing excitement and trepidation.

ll. 452, 453. ὠδίνων, gen. after ἀνειλείθυαν. The meaning is 'born without aid of the birth-goddess Εἰλείθυια' in childbirth pangs, because Athena was not born from the womb, but sprang, according to the legend, full grown from the head of Zeus. There is perhaps an allusion, by contrast, to the birth of Apollo, for whose mother Leto the goddesses sent Eileithyia to aid her delivery. (*Hymn to Delian Apollo*, 91-120.)

l. 455. Προμηθεῖ, 'by Prometheus' help,' dat. of the agent.

λοχευθεῖσαν, 'brought to birth.' Prometheus was the son of the Titan Iapetus, Ιαπετοῦ θεός, Hes. *Opf.* 54. According to the usual account it was Hephaestus that clove the head of Zeus with an axe and

let out Athena. Apollodorus 1. 3. 6 says Προμηθέως, ἡ καθάπερ ἄλλοι λέγουσιν, Ἡφαίστου.

1. 457. The goddess of Victory Νίκη here appears in her original character as a winged goddess πτερένα, &c., as also in Ar. *Av.* 574 Νίκη πετεται πτερύγιον χρυσαιν. But in later times, when identified with Athena (l. 1529), she is commonly represented without wings, to denote the permanence of victory secured to Athens. There was a statue of Νίκη Ἀπτέρος in her temple on the Acropolis (Wordsworth, *Athens and Attica*, p. 107).

1. 460. ἀγυιά – ‘the town’ of Delphi, where there was a shrine or statue of Athena *Prensa* in front of the temple. See note on Apollo *Agyicus*, l. 186.

1. 461. γὰς with μεσόμφαλος (ll. 5, 223 n.).

1. 463. χορευομένω, ‘encircled by dances.’ The passive construction is similar to that in ‘virginibus haec hanc Iacaenis Taygeta’ Vng. Geogr. 2. 487.

1. 464. κραίνει, ‘accomplishes,’ i.e. gives oracles sure and true. Cp. ἔκρανε l. 570.

1. 468. ἵκετεύσατε, i.e. intercede with your brother, Phoebus, at his shrine.

1. 470 καθαροῖς, ‘clear,’ ‘distinct,’ free from the usual ambiguity of oracles. Cp. Ar. *Ecyp.* 631 οὐπώποθ' οὐτω καθαρῶς οὐδενὸς ἡρούσαμεν . . . λέγοντος.

1. 472. ἔχει . . . οἷς ἀν, &c., lit. ‘it contains’ or ‘involves’ . . . there is ‘a solid source of happiness in the case of those’ for whom, &c. This change from the impersonal to the personal construction οἷς αρ for ὅταν is very common, e.g. *Hel.* 941 οὐλέος τόδε (ἔστι . . . ὅτις, &c.; *Iph.* T. 606 αἴσχιστος ὅτις, &c.; Thuc. 3. 45 πολλῆς εὐηθείας [ἔστιν] ὅτις οἴεται, instead of εἴ τις.

1. 474. ἀκίνητον ἀφορμάν, properly a commercial expression for ‘undisturbed capital,’ i.e. ‘inexhaustible source’ or ‘solid fund of happiness.’ For ἀφορμή in the sense of ‘resources’ to draw from, cp. *Med.* 342, *H. Furi.* 236.

1. 475. καρποτρόφοι, ‘yielding fruit’ (l. 922) at a future day, as explained in the following lines.

ll. 478-480. διαδέκτορα, ‘inheriting’ from father to son. The πλοῦτος, by a sort of personification, is said to inherit, instead of to be inherited. As Dr. Verrall observes, ‘children are a living wealth, which inherits itself,’ passing on by succession to their children’s children. ἔξοντες agrees with παιδεῖς implied in νεάνιδες οἴβατ.

1. 481. ἀλκά τε γάρ, &c., ‘for this the possession of children is a defence in trouble.’ Cp. ‘subsidiū generis’ Cic. *pro Cn. Lentio*, ch. 11, and for the general sentiment, *Psalm* 127. 3, 5.

I. 484. For the reading ἀλκάν, unlikely, though not impossible, see Crit. Appendix.

I. 487. *κῆδεος* is variously rendered 'one's own' (B.), 'true legotten' (V.), 'careful' (P. and others). From the primary sense of *κῆδεας*, 'dear' or 'beloved' see Lexicon the meaning 'careful' is easily derived, as well as from the original sense of *κῆδος*, *κῆδεσθαι*, and may therefore be the right rendering here. Another possible meaning is 'domestic,' as probably in *Iph.* *T.* 147 *κηδεῖοις οἴκτοις*.

II. 488, 489. Cf. Aesch. *Igam.* 728 μέγαν τελεσθέντα φατός ἐλευθεροῖσθαι, μηδ' ἀπαΐδα θυήσκειν, and contrast *Il.* 882 ζηλῶ δ' ἀγαρινῶ ἀτέκους τε βροτῶν, also *Med.* 1090 φημὶ βροτῶν οὔτινές εἰσιν παρπατεῖσιν μηδ' ἐφύτευσαν παῖδας, προφέρειν εἰς εὐτυχιαν τῶν γειτανῶν. The difference of circumstances naturally accounts for a difference of sentiment.

I. 491. *ἔχοίμαν*, 'may I cling to,' or 'hold fast by' (P.).

I. 492, &c. For the topography, see on II. 11-13. The grotto of Aglauros, daughter of Cecrops, lay a short distance to the eastward of the cave of Pan I. 928. It is mentioned by Herodotus 8. 53. In 6. 105 he says that the chapel had been dedicated to Pan by the Athenians before the battle of Marathon, in gratitude for his services to them.

I. 493. *παραυλίζοντα* = 'near to' αὐλή, 'abode'. Cf. *βοὴ πάραυλες* Soph. *Ai.* 892, ὡς πάραυλον οἰκίσης *Oed.* *Col.* 785.

I. 494. *μυχώδεος*, 'full of caverns' (*μυχοῖ*).

I. 495. *χορούς* is best taken as the cognate acc., forming one notion with *στείβουσιν*, of which *στάδια* is the direct object,—tread-in-dance the green levels,' 'trip it over the green lawns' C. . This construction is not uncommon; e.g. *στέρω-μέλος σε* *Or.* 1.383, *βοη-άχει τὸν προδόταν* *Med.* 206. [Others take *στάδια* in apposition with *χορούς*, 'tread the rings, viz. the green levels'; but this use of *χορός* in its primitive sense of a 'place for dancing' (as in *εὐρέχορος*, &c. seems to have been out of date at this time.)]

II. 498, 499. For the two temples of Athena on the Acropolis, see Introduction, p. xxi. *συρίγγων*, after *ὑμνων*, 'sung to the pipe.' *ὑπό* denotes musical accompaniment, as in *Iph.* *T.* 1038 *συργγαῖς* *ὑπό* *σαλπίγγας* . . . *ιαχάν*. *So* *ὑπό τυπων*, *ὑπό σαλπίγγων*, &c. Cf. also: *ὑπό λαυράδων* I. 1474. *αιόλας*, 'of varied sound.' See *αιόλος* in Lexicon.

I. 500 *αὐλίοις*, if genuine, must mean 'rustic.' The epithet is appropriate to the god Pan, as well as to the neighbourhood of the Acropolis in primitive times. Hermann renders it 'echoing,' but this lacks authority. [For Dr. Verrall's rendering of *αὐλίοις* and proposed emendation see Crit. Appendix.]

l. 503. Take *ἴνα* with *ἔξωρισε*, not with *τεκοῦσα*, and see note on l. 16.

l. 504. *ἔξωρισε*, 'cast out.' Cp. *σὺ δ' ἔξόριξε*, 'banish,' *Heracl.* 257, and see note on *διορίσαι* l. 46.

l. 506. *ὑβρίν* = 'the shameful issue' of her union with Phoebus, 'forced issue of her woful wooing' (C.). It is the abstract for the concrete noun, like *ἀδίκημα* in l. 325.

ἐπὶ κερκίσιν refers to the tales told while weaving. See on l. 196. *κερκίσιν* is properly the 'shuttle' *radius*, here used for the loom or weaving process generally. Cp. *Hec.* 363 *κερκίσιν τ' ἐφεστάναι*.

l. 508. *Θεόθεν . . . θυτοῖς*, sc. *γενίμενα*. The misfortunes of Heracles and Theseus are instances to the point.

Enter *ION* in front of the temple. ll. 510-568. *ION*. 'Handmaids of Creusa, is *Xuthus* still within?' *CHORUS*. 'Not yet has he passed the doors. But here he comes.' *XUTHUS* advancing. 'Hail, my son! let me embrace thee.' *ION*. 'Hands off! lest I slay thee. Art thou mad?' *XU.* 'Slay thy father? for thou art indeed my son.' *ION*. 'Who says so?' *XU.* 'Laxias himself by his oracle.' *ION*. 'Thou art deceived. But what said he?' *XU.* 'That he whom first I met coming forth shou'd be my son. That art thou, and none else.' *ION*. 'Who then is my mother?' *XU.* 'I cannot tell. I asked not that.' *ION*. 'Hadst thou ever a lawless love?' *XU.* 'Long ago, before I wedded Creusa.' *ION*. 'Comest thou ere now to Delphi?' *XU.* 'Once, at Bacchus' festival: there amid the revel rout with Delphian maids —' *ION*. 'That must have been the time. But how came I hither?' *XU.* 'A foundling perchance. But now acknowledge thy sire, trusting Apollo's word.' *ION*. 'Hail, my father! This day —' *XU.* 'Hath brought me gladness.' *ION*. 'O mother, I long to see thy face: but alas, vain hope!' *CHORUS*. 'We too wish thee joy: but may our mistress also and her royal house be blest!'

The change to trochaic metre expresses hurry and excitement. At l. 530 each tetrameter is divided between two speakers, the second half-verse following quickly on the first. Cp. *Or.* 775, *Iph. T.* 1203, *Iph. A.* 1337. The *Ion*, if its assumed date 425 B.C. be correct, is perhaps the earliest play in which Euripides uses this metre.

l. 510. *κρηπῖδας*, 'steps' or 'platform' of the altar. See on l. 38.

l. 517. *ἢ γὰρ ἀρχή*, &c. in reference to the word *χαῖρε*.

l. 518. *σὺ δ' εὖ φρόνει*, &c., 'do you keep your senses [be calm], and it will be well with both of us.' The phrase *δού ὄντε* seems to be colloquial.

l. 520. *μέν* in an interrogative sentence = 'are you *really* in your right mind?' implying 'I hope you are.' Paley cites *Alc.* 146 *ἐλπὶς μέν οὐκέτ' ἔστι*; 'is there really no hope?' Cp. *Med.* 676 *θέμας μὲν*

ἡμᾶς χρησμὸν εἰδέναι θεοῦ; — ‘I trust we may learn what the god’s will is.’

βλάβη indicates madness inflicted by an offended deity, according to the proverb *Quem deus vult perdere prius dementat*.

l. 521. εἴ φιλεῖν ἔφιεμαι, i. e. my natural yearning for one so dear to me is evidence of my sanity.

l. 522. Compare the scene in *Iph. T.* 798, where Orestes offers to embrace the priestess, his sister, but is warned off by the Chorus.

l. 523. οὐ ρυστάξω = ‘I am no robber’ B. . Originally ρύστω meant something seized as a pledge or security (see Lexicon). Cp. Aesch. *Supp.* 708 ρυσίων ἴσθάπτορες. The passive ρυστάζομαι occurs in l. 1406.

l. 524. τόξα, ‘arrows’ (unusual sense). It often means ‘bow and arrows’ collectively.

l. 525. ὡς τί, sc. θέλων, ‘with what intent?’ γνωρίσας, &c., ‘when thou makest acquaintance with thy dearest.’ Not ‘recognisest’; the ἀναγνώρισις comes later (l. 561).

l. 526. ἀμοίρους. For manuscript reading *ἀμοίσους* see Crit. Appendix.

l. 527. In πιμπρῃ there is an allusion to the duty of a son to perform funeral rites for his parent (V.).

l. 528. ποῦ, ‘in what wise?’ expressing an indignant denial = ‘not my father?’ Cp. *Herod.* 369 ποῦ ταῦτα καλῶς ἀν εἴη; *ib.* 510 ποῦ τάδ’ ἐν χρηστοῖς πρέπει;

l. 529. τρέχων δ μῦθος, ‘the current of my tale,’ i. e. you will learn all as my tale proceeds. τάμα, ‘my meaning.’ Note the double ἀν. The first ἀν gives warning that the sentence is to be conditional, and also emphasises the preceding words τρέχων, &c. . Cp. *Iff.* 480 ἢ τάδ’ ἀν ὅφε γ’ ἀδρες ἐγενόμεν ἀν; Soph. *Ant.* 680 οὐκ ἀν γνωκῶν ησσονες καλοίμεθ’ ἀν.

l. 530. καὶ τί. See on ll. 293, 318.

l. 532. Cp. *St. John* 5. 31 ‘If I bear witness of myself, &c.; also 8. 13.

l. 534. τὸν συναντήσαντα οἵστις συναντήσει l. 787, qui obtem-
venisset. Cp. *Phoen.* 490 ἀ μὴ κυρήσας.

l. 535. ἔξιόντι, &c. See l. 662.

l. 536. συμφορᾶς, in a neutral sense, but inclining to the idea of mischance—‘what should happen to him?’ But after the recognition (l. 587), Ion repeats the word with a favourable signification.

l. 537. δῶρον. Cp. ll. 69, 70 δάσει γάρ, &c. As Ion was now the property of Iphoebus, his restoration would be a ‘gift’ on the part of the god, even though he were, as Xuthus believes him to be, his own son. For the manuscript reading ἀλλως see Crit. Appendix.

l. 542. Ion’s question is of course ironical; so possibly is the reply of

Xuthus. But it is perhaps more in keeping with the character of the man to suppose that he understands the remark literally and gives it a formal denial.

1. 545. *τοῦ νέου* = *νεότητος*, as in *Indr.* 183 *κακόν γε θιητοῖς τῷ νέον*.

1. 546. *οὐ . . . πω*, 'never yet,' meaning 'not at all.' Paley compares Soph. *Oed. T.* 105 *οὐ γάρ εἰσεῖδόν γέ πω* = 'I never saw him.'

1. 547. *ἐκεῖ*, 'yonder,' i. e. at Athens or Chalcis.

1. 549. *ἔλθων*, sing. because *ἀφικόμεσθα* denotes one person only. Cp. 1. 1251. *ἀπατολῆ*, 'puzzles me.' The derivation is uncertain; perhaps from *αἴώλος* in the sense of 'shifting.'

1. 550. *φανάς*, 'torchlight mysteries,' celebrated by Bacchanals (ll. 716, 1126). The worship of the Delphian Apollo was latterly connected with that of Bacchus. In *Patch.* 306 Teunesias predicts this union—*ετί αὐτὸν Dionysus*—*ἔφει καπί Δελφίστων πέτραις πηδῶτα*, &c.; on which Mr. Sandys observes in his note: 'This alliance of the old Dorian worship of Apollo with the more recently imported cult of Dionysus was typified in the design on the two pediments of the Delphic temple' (where Apollo and Artemis are represented in conjunction with Dionysus).

1. 551. The *πρόξενοι* 1. 1039 were regular officials at Delphi, whose duty it was to lodge and entertain visitors. See also on 1. 335. *ἐν τού*, 'in the house of one,' with the usual ellipse of *οἰκω*. *κατέσχες*, 'did you lodge?'

1. 552. *θιάστευσε*, 'introduced' to their company (*θίασος*). So *θιάσειν* = 'initiate,' *Bacch.* 379.

1. 553. *πρός*, 'intent upon' (B.), or 'devoted to.'

1. 554. *τοῦτ* *ἐκείνῳ*, &c., lit. 'that's just it,' the occasion of my being forgotten. For the phrase cp. *Hel.* 632, *Med.* 98 *τοῦ ἐκείνῳ*, also *Vng.* 1. 4. 675 'hoc illud, germana, fuit.' *Ἐγήρεν*, either 'has brought it to light' the occasion, or 'has discovered the,' sc. *σε*, which some MSS. insert *contra metrum*.

1. 555. *ἐκβολὸν*, 'east-soft progeny.' Cp. *ρέμαι*, &c., 1. 45. So in *Phoen.* 804 Oedipus is termed *βρέφος ἐκβολὸν οἴκων*.

1. 556. *τὸ δούλον*, 'the brand of servile birth,' both his parents being free born. The women who took part in the Bacchic revels, however disreputable, could not be slaves.

1. 558. *νῦν ὄρας*, &c., 'now you see things in their proper light,' referring to 1. 528, where Ion had said *ποῦ δέ μοι πατήρ σύ*;

1. 559. Xuthus was descended from Zeus through Aeolus (ll. 62, 292). But there is an 'ironical' allusion to Apollo, who was also a son of Zeus.

1. 560. *οἵ μ' ἐψυσαν*, referring to Xuthus only, but the plural indicates

the general notion of parentage - 'surely sons may embrace their parents,' therefore I may embrace thee. Cp. *Heb.* 403 *λάλα τοκεύσιν = μητρί.*

1. 561. For the 'momentary' aorist *ἔδεξάμην* see on l. 308, also 1614.

1. 562. *ἡμέρα*, sc. *χαρέτω*, 'be happy for us.' But Xuthus finishes the sentence differently.

1. 563. *πότ'* *ἄρα* is probably a strengthened expression for the usual *πότε* *ἄρα* = 'when, O when,' i. e. 'when, I fain would know.' But Hermann considers it to involve a double question ¹⁾ 'Shall I see?' - ²⁾ 'When shall I see?' Cp. *Iph.* T. 472 *τίς* *ἄρα* *μήτηρ* *ἡ τεκοῦσ* *ὑμᾶς ποτε*

ll. 569-675. XUTHUS. 'My son, I have found thee, and mutual joy is ours. Perchance by patience thou shalt find thy mother also. But come with me to Athens, where a father's wealth and royalty await thee. What, art silent? Why these downcast looks and that gloomy mien?' ION. 'Father, I greet my fortune; yet hear the thoughts that arise within me. Athens, they say, is a city indigentous and proud without. Thither shall I go, the bastard son of an alien sire. How thus can I thrive, hated and scorned by all, barred from state offices, a no man's son! Such things are wont to be. Next, thy wife will justly abhor me, a stranger in her house: childless herself, beholding me honoured as thy child. Besides, I pity her, my father, the heirless queen, of noble ancestry. The outward show of wealth is fair, but misery lurks within. Better the plain man's happiness than a despot's life of terror. All this, sayest thou, wealth outweighs? Nay, rather let moderate means be mine, without annoy. Here have I ease and leisure most blest, sweet converse with god and man, a life ever innocent and joyous in Apollo's service. This life I count better than the other; let it still be mine.'

XUTHUS. 'Plead no more, but learn to know thy fortune. Here, where I found thee, will I celebrate thy birth-feast; presently thou shalt visit Athens, as my guest, not as my son. Thus shall my wife, though childless, not be grieved; time may win her to grant what I desire. Ion shall henceforth be thy name. Now bid thy friends to the banquet and say farewell. To the CHORUS. Ye women, keep this secret from my wife, on pain of death.' ION. 'I go at thy bidding; but one thing yet remains, to find my mother; else life for me is nought. From Athens may she prize *δύναται*, to give me the freeman's privilege of speech, which a stranger cannot claim.'

1. 570. *ὅπθως ἔκραψε*, 'brought matters to a right issue,' i. e. hath fulfilled his oracle by bringing us together (l. 464 n). *καλ.*, &c., is explanatory.

1. 572. *ο* and *τοῦτο*, though adverbial, are virtually accusatives of the object; *ἥξει* l. 328 n. expressing eager desire, and *ἔρε* *ἔχει πόθος* being equivalent to *ποθῶ*.

I. 575. **χρόνῳ δόντες**, lit. 'if we deliver the matter into the hands of time,' i. e. 'trust to time' for the issue. Cp. *ἡδονῇ δούς* *Phoen.* 21 'giving (himself up) to pleasure.'

I. 576. **ἀλητείαν**, not 'vagrancy,' but 'homeless' or 'banished state.' So in I. 1089 the Chorus calls Ion **Φοίβειος ἀλάτας**.

II. 579, 580. **οὐδὲ θάτερον**, &c., lit. 'you shall not be called base-born and poor as well, because of your labouring under one of these two disadvantages,' viz. the former. Nuthus is bound to admit that, so long as the mother remained undiscovered, Ion is in fact liable to the imputation of *δισηγένεια*: but he says the prestige of *wealth* will make the Ath. man's excuse this defect, and call him *εὐγενῆς* as well as *πλούσιος*. Ion, however, in his reply takes notice only of the disgrace attaching to his *τέκτη*, adding a second disqualification, which Nuthus had not thought it worth while to mention I. 591 n. For the general sense of *νοσεῖν* and *νόσος* see notes on II. 320, 364.

I. 581. **βίου**. For meaning see I. 326 n.

I. 582. **βαλῶν ἔχεις**, 'keep your eyes fixed.' Cp. I. 615, *Bach.* 53 *εἶδος θητῶν ἀλλάξαις*; *ἔχω* = 'I have assumed and still wear a mortal shape'; Soph. *Ant.* 22 *ἀπειάσας ἔχει*, 'holds in dishonour.'

I. 583. **εἰς φροντίδας ἀπῆλθες**, 'art absorbed in thought.'

II. 585, 586. Plato, *Keph.* p. 602 C, employs a similar illustration, *ταῖς τοι ποιητὴς μέγεθος ἐγγύθεν τε καὶ πόρρωθεν διὰ τῆς ὄψεως οὐκ ἴσον φαίνεται*. Cp. also Thuc. 6. 11. 4 *τὰ γὰρ διὰ πλείστου* (viewed from a distance) *πάντες ἵσμεν θαυμαζόμενα*.

I. 587. **συμφοράν**. For change of meaning see on I. 536.

I. 588. **ἀν . . . πέρι περὶ τούτων ἡ γιγιάσκω**, 'concerning the matters which I am determining, hear what I have to say.' See C. A.

II. 589, 590. For the Athenian *αὐτοχθονία* see on I. 29, and cp. *Grecianicus* Fragment *πόλιν . . . ὃ πρῶτα μὲν λεως οὐκ ἐπακτὸς ἀλλοθεν, Αὐτόχθονες δὲ ἔφημεν, οὐκ ἐπεισακτον γένος*, 'no imported race' (P.). The following is a famous descriptive passage, bearing on the state of political parties at Athens and the jealousy with which aliens were naturally regarded there. See Introduction, p. xvii.

I. 591. **εἰσπεσούματ**, 'intrude,' lit. 'drop upon them,' as it were, uninvited I. 607. Ion, by way of repartee to what Nuthus had said in I. 579, mentions 'the disadvantages,' the one his bastardy, the other, not poverty, but his father's own foreign descent.

II. 593, 594. **ἀσθενῆς**, 'unsupported.' *οὐ μηδὲν ὁν*, &c. (correction of last edit. MSS.; see Crit. Appendix), 'the nobody and the son of nobody.' Cp. Soph. *Aj.* 1231 *ὅτι οὐδέποτε ἀντὶ μηδὲν ἀπεστης ἐπερ*. If any distinction can be drawn in these passages between *μηδέν* and *οὐδέν*, the former should refer to the opinion of the speaker, 'one who is a nothing,' the latter to a fact, 'an actual nobody,' but this difference is

then disregarded. It may be observed that the three forms of expression, ὁ μηδέν, τὸ μηδέτερ, and ὁ μηδέτερος all occur. κεκλήσθομαι, the fut. perf. denotes permanence = 'my name shall be.'

I. 595. πρῶτον . . . ξυγόν, 'first rank,' properly the first bench of rowers in a trireme. The metaphor is common. Paley quotes Aesch. *I.* 1595 *εἰ ταῦτα φωτεῖς νερτέρημι προσήμενος κώπη, κρατούστε τὰς ἐπὶ ξυγῷ δοράς*; where ἐπὶ ξυγῷ is contrasted with the lower ranks.

I. 596. ἀδυνάτων, 'without influence' in the state. For τοι, meaning somebody of importance, cp. *Lact.* 9.39 *τέχνας τοι εἴρας*, *Acts* 5. 36 *λέγων ἄνται τινα ἐντότι*; also *Cic. ad Attic.* 3. 15 'si me velis esse aliquem,' *Juv.* 1. 74 'si vis esse aliquis.'

I. 597. λυπρά = λυπηρά, 'invidious.' Cp. *Med.* 302 *ιερείσσων νομοσθεῖς λυπρὸς ἐν πόλει φανεῖ*, i. e. 'odious.'

II. 598, 599. Another class consists of 'men who might if they chose become useful and accomplished statesmen,' yet 'hold their tongues and keep aloof from politics' πράγματα, because they know that they will not have fair play. χρηστοί, as well as σοφοί, must be taken after εἴναι, as if the sentence ran *ταῖς λαγαρέοις ένα χρηστοῖς τε καὶ σοφοῖς*.

II. 600, 601. μωρίαν, 'the reputation of folly.' Cp. *Iph.* 1. 676 *δειλίας αεκτήσουμαι*, *Med.* 218 *δύσκολειαν ἐκτήσαυτο καὶ μωρίαν*. Φόγον, public 'censure,' directed against the better class of citizens, owing to the influence of demagogues. See Introduction, p. xviii. To this kind of annoyance a newcomer would be especially liable. Cp. Aesch. *Suff.* 972 *πᾶς τις ἐπειπεν φύγον ἀλλοθρόοις εύτυκος*.

I. 602. λογίων. The required sense is 'reputable,' men fitted by intellect and culture for offices of state. But this is not the proper meaning of λόγιος, hence either λόγῳ (after χρωμένων) or ἐν λόγῳ, 'held in repute,' is a probable reading. See Crit. Appendix. χρωμένων τῷ πόλει, 'those who do take part in politics,' unlike the class mentioned in I. 598.

II. 603, 604. 'If I invade their privilege' V., by competing with them for office, 'I shall be till now closely guarded,' or 'kept under watch' at the public elections. The military term φρουρήσομαι is in keeping with what follows, and it is worth while to notice Dr. Verriall's suggestion that there may also be an allusion to the game of draughts, where the 'pieces' employed in attack and defence respectively are called by the same name φύροι, which was applied to political 'suffrages.' The general sense of the passage finds illustration in *H. Iur.* 1287, where Hercules speaks of his probable reception in a foreign πόλις —

κάπειθ' ὑποβλεψάμεθ' ὡς ἐγνωσμένοι (marked)

γλώσσης πικροῖς κέντροισι κληδουχούμενοι,

i. e. 'kept under watch and guard.' Observe that the middle fut. as in II. 597, 611, is used passively, instead of the longer form in -θέσθομαι.

This short form is often preferred in the case of verbs in -έω, -άω, to avoid the recurrence of η in two following syllables; but cp. Λέξομαι in *Alc.* 322, βλάψονται *Thuc.* 6. 64.

1. 605. τὰς πόλεις, &c., either a *hendiadys* = 'hold the dignities of office in the states,' or a *zeugma* = 'direct the states and bear office' therein (B.). See various readings in Crit. Appendix.

Il. 608, 609. ὡς, prepositional παρά. ἀπολαχούσα, 'sharing separately,' i. e. doomed to bear alone her childless condition, which hitherto she has shared with thee.

1. 611. The δέ resumes the discourse after the relative clause η . . . πικρῶς = 'how, I ask' P. . . Δέ in *apodosis*, with an emphatic force, is common in Homer, e. g. Il. 1. 137 εἰ δέ κε μὴ δώσων, ἐγὼ δέ κεν αὐτὸς ἀλωπατ, 'then I shall take it myself'; fairly common in prose, as Xen. *Hell.* 4. 1. 33 εἰ οὐν ἐγὼ μὴ γιγνάσκω . . . ὑμεῖς δὲ διδάσκατε με.

1. 612. τὰ σὰ φίλα, 'the object of thy love.' Cp. τὰ φίλατα 1. 521.

1. 613. συγχέας ἔχης, 'throw into lasting confusion' (P. . . Cp. *Mel.* 794 δόμοις τε πάντα συγχέασ' *Iάστοιος*. For ἔχειν with participle see on 1. 582.

Il. 616, 617. ὅσας, &c. = 'think of the many deaths,' &c., i. e. 'how often wives have devised destruction against their own husbands by knife or poison' ὅσας *ἴστακας* as in *Hipp.* 7. 362 *ἴστας* . . . χείρας ἐγκύιτισα, 'how often have I darted forth my hands.'

Note the tribrach in the fifth foot of the verse, as in 1. 1541, Soph. *Alt.* 459 πεδία τάδε, *Oed.* 7. 710 ἀβατον ὄρος, and a few other instances. The licence is least noticeable when it occurs in a word of four syllables, as here.

1. 618. ἀλλως, *praeterea*, i. e. the wife too is to be pitied.

1. 620. ἀπατῶντας, 'to bear the misfortune of childlessness.' See on Il. 364, 579.

Il. 621-628. With this passage, on the evils of despotism, compare the one in *Nymp.* 420, &c., beginning οὐδὲν τυράννου δυτιμερεστερον πόλει, and *Hipp.* 1013-1020:—

ἀλλ' ὡς τυραννεῖν ἡδὺ τοῖσι σώφροσιν
ηκιστά γ', εἰ μὴ τὰς φρένας διέφθορε
θνητῶν ὅσοισιν ἀνδάνει μοναρχία.

1. 624. παραβλέπων, 'glancing aside in fear of violence' at the hands of an assassin.

1. 625. δημότης, 'commoner' P. . . or 'plain man' V.) Cp. the wish of Hippolitus in 1. 1017 of that play, οὐ πόλει . . . δεύτερος σὺν τοῖς ἀρίστοις εὐτυχεῖν δεῖ φίλους.

Il. 627, 628. Note the change of construction *απαθέτειν* from ἀ-ιδονή ἔστι τοι μετεῖ. The repetition of infinitives in -ειν (ἔχειν, μετεῖν, κατθανεῖν) is thus avoided. For the sentiment cp. Hdt. 3. 80

φρονέει τοῖσι ἀρίστοισι . . . χαίρει δὲ τοῖσι κακίστοισι τῶν ἀστῶν, Arist. *Pol.* 5. 11 διὸ καὶ τοῖς ἐπιεικέσι πολεμοῦσι [οἱ τύραννοι] ὡς βλαβεροῖς πρὸς τὴν ἀρχὴν.

ll. 629-632. ἐκνικᾶ, 'outweighs.' **Φόγους** (601 n.), 'the voices of detractors.' Cp. Hor. *Sat.* 1. 1. 66 (for the contrary opinion) 'populus me sibilat, at mihi plundo Ipse domi, simul ac nummos contemplor in area.' **σώζων** = 'though I keep,' or more probably 'because I keep,' 'for keeping' (P.). **μέν**, i.e. whatever others may choose, give *me* moderate wealth, &c. [But **ἔμοιγε** Dindorf is an equally probable reading.]

l. 634. Dr. Verrall aptly quotes Browning's expression 'day-long blessed idleness.'

l. 635. **σχλον** **μέτριον** is commonly rendered, 'the populace kindly disposed' to me, as explained by what follows. But 'moderate trouble' is the natural sense of the phrase, and it would probably be so understood in connexion with the preceding line.

l. 637. **εἴκεν** **όδον**, Lat. *vita cedere*, answering to our expression 'to give the wall' to a passenger. For the intn. **εἴκεν** see on l. 838.

ll. 638, 639. **ἐν εὐχαῖς . . . ἦ**, 'I was occupied in prayers or conversation.' This use of **εἴρατ** **ἐν** is common, e.g. *εἰσιν ἐν ποίαις* Hipp. 452. **ἦ** (from **ἡν**) is the older Attic form of the first person. **χαίρουσιν**, as beffited the worshippers of Phoebus (l. 246 n.).

ll. 640, 641. **ἔξεπεμπον**, 'was speeding on their way.' For the repetition of the adj. **κατός κατοῦσιν**, expressing reciprocal action, cp. **νέος νέων** l. 713, **κοινός**, **ἐν κοινωσίᾳ** Soph. *Al.* 207, **ἴσος ἀντίοις ἀνήρ** *Th.* l. 685, and the common phrase **ἄλλος ἄλλον**.

ll. 642-644. Men often do what is right from a feeling that virtue is desirable (**εὔκτόν**), or under legal constraint. Ion says that his natural impulse (**φύσις**), as well as the restraint of law, induced him to act righteously in Apollo's service. The distinction between voluntary or natural and involuntary or compulsory virtue is drawn out by Aristotle in the *Ethics*, Bk. 3, 1 and 5, 8.

l. 642. **ἄκουσιν** **ἥ**. Cp. the common phrase **βοελορέψεις τινὶ ἔστι**.

l. 643. **δίκαον** **εἴναι** explains **δέ δέ εὔκτόν**. Supply **τοῦτο** after **παρεῖχε**, 'rendered me.' to make the construction clear.

ll. 646, 647. **ἔμαυτῷ**, 'to myself,' i.e. in retirement here, undisturbed by public cares. **ἴση χάρις**, &c., i.e. to be content with low estate yields as true a pleasure as the joy attending on greatness.

l. 648. For the plural **οῦς**, in reference to Creusa only, cp. **φίλων** l. 700, **δεσποτῶν** 755.

l. 650. **εὐτυχεῖν** **ἐπίστασο**, 'learn to be happy,' i.e. to enjoy thy good fortune, by doing what I bid you.

ll. 651-653. **ἀρξασθαι**, 'to make a beginning,' i.e. to inaugurate thy

new life by a solon festival. At the 'birth-feast,' also called ἀμφιδρόμια, Ar. *Iph.* 757, 'thanksgiving sacrifices were offered for the birth of a child a few days after the event. As this ceremony had necessarily been omitted in the case of Ion, Xuthus proposes to celebrate it at once.

I. 654. ὡς δὴ ξένοι, 'sc., 'taking you in the character of a friend to my home' δὴ, *lil e διθεν*. I. 656. indicates the alleged reason. Hence the 'birthday feast' was to take the form of a farewell banquet to the Delphians.

I. 659. προσάξομαι, 'I will win over,' or 'persuade.'

II. 661, 662. Ιώνα . . . ξείστει . . . I. 81. These fanciful etymologies are common in tragedy and were specially affected by Euripides. Thus Ἀρφίων is derived from ἀρφίεται in one of the Fragments. Θίας from θεός *Iph.* T. 32, Περθέας from πέρθως *Perch.* 507, Ἐλέην from ἐλεῖν *Troch.* 891, Καπονεύς from καπνός *Sapph.* 496. The name of Ion, or rather of the Ionian race, of which he is the mythical progenitor, is said to be connected with *Iat m*, hence the Asiatic name Ιώνης. πρέπον, 'as is befitting,' sc. ὄνομα from the verb ὄνομάζω.

I. 663. ἔχος συνήψας. Cp. I. 538.

II. 664, 665. βουθίτω = festive. Σο βούθητοι ἀμέρων *Hes.* 1474. βουθίτωσι πρόστροπαι. *Th.* 1156. πρόστειπε, 'bid farewell to,' as in *Alc.* 105.

II. 666, 667. σιγάν . . . λέγω . . . ή θάνατον, an instance of *eigennamen*. 'I bid you be silent, and threaten death if you tell my lady.'

I. 670. ἐπεύξασθαι, 'make a further request,' in addition to the discovery of his mother (V.). Here is yet another instance of tragic 'irony' (I. 109 n.), Ion being as yet ignorant of his real parentage.

I. 672. παρρησία, the 'right of speech' in the public assembly, such as free Athenian citizens alone possessed. Hence they are said to be παρρησιαὶ οὐλλογτες. *Hipp.* 422. Cp. the words of Theseus in the *Sapphices* 438, &c—

τούλεύθερον δ' ἔκεινο τίς θέλει πόλει
χρηστόν τι βούλευμ' ἐς μέσον φέρειν ἔχων;
καὶ ταῦθ' δ' χρήζων λαμπρός ἐσθ', δι μὴ θέλων
σιγᾶ. τί τούτων ἔστι ισαίτερον πόλει;

I. 673. καθαράν, 'of pure blood,' with no foreign element (I. 590 n.). For πέσην see on I. 591.

I. 674. λόγοισι, 'in name,' as opposed to ἔργοισι, 'in fact.' This antithesis is more common in the singular λόγῳ . . . ἔργῳ, as frequently in Thucydides. Below quotes from a fragment of the *Erechtheus* the lines—

οὐστις δ' ἀπ' ἄλλης πόλεος οἰκίζει πόλιν
λόγῳ πολίτης ἐστὶ τοῖς δ' ἔργοισι δ' οὐ.

I. 675. πέπαται 'πάμποι' is used chiefly in this tense, as πεπάτθαι. *Ant.* 641. The fut. πάπεται occurs in Aesch. *Perse.* 169. Hence comes

the subst. παρηγόρια l. 1305. For the context, cp. *Phoen.* 360, &c., where in answer to the question τί φυγούτω τὸ δυσχερές: Polynices replies ἐν μὲν μέγιστον οὐκ ἔχει παρηγόριαν, whereupon Iocasta observes δικλωτὸς εἶπας, μὴ λέγειν ἢ τις φρονεῖ.

ll. 676-724. CHORUS. ' Tears and mourning I foresee, when my lady hears her lord's good fortune, herself childless still. What means this oracle? It pleaseth me not. Whence came this child, and who is his mother? I fear calamity may fall. Some fraud is at work about this boy of alien blood. Who can gainsay it?'

' Friends, shall we tell our lady all the talk'—her husband prospering, herself with ruined hopes undone; growing old in sorrow, neglected and forlorn. Perish the false betrayer! may heaven spurn his vows! My loyalty shall he know. By this the sire and his newfound son are at their feasting.

' O heights of Parnassus, and ye peaks skyward borne, where Bacchus danceth with his revel rout, let not this youth enter my city, but this day may he die! Athens needs no strangers within her walls; enough for her is Erechtheus' ancient line.'

The metre is 'dochmiae,' varied by an iambic trimeter 680, and concluding with three iambic dimeters 692 694. But one or two lines in the *strophe* are corrupt, and the corresponding lines in the *antistrophe* are unfortunately missing. In the *epodus* the dochmiae metre is varied by anapaests and dactyls (716, 717).

(The metre called 'dochmiae' is based upon the union of an iambus with a trochee, followed by a long syllable (ο---ο | -), which produces an irregular, *jerky* effect, expressive of excitement. As each long syllable may be resolved into two short ones, we get such varieties as—



the final syllable itself — being often common — or resolved (οο). These various modes of arrangement, often in combination with other feet, preceding or following, constitute the 'dochmiae' system in general use.

1. 677. ἄλλας, if genuine, might possibly mean 'lamentations besides,' according to a well known usage of ἄλλος. But ἄλαλαγάς (see C. I.) is a good correction, meaning, with πενθίμους, either 'cries of anguish,' or, as Dr. Verriall prefers to take it, 'of triumph mingled with grief,' in reference to the joy of Xuthus contrasted with the sorrow of Creusa.

1. 680. λελειμμένη τέκνων, 'left without children'; λείπεσθαι with gen. 'to lack,' or 'fall short of,' — 'childless and forlorn' (C.).

1. 682. πόθεν, 'whence born.' ἀμφὶ ναούς with τρόφιμος, which is here intransitive. See on l. 235.

I. 685. οὐ . . . σαίνει, 'please me not' (see Lexicon). Paley quotes *Rhesus* 55 σαίνει μ' ἔννυχος φρυκτώρια.

II. 687, 688. συμφοράν, in a neutral sense (l. 536 n.) 'the issue' of events, but foreboding *evil* fortune. ἐφ' ὅ = ἐφ' ὅ τι.

I. 691. Corrupt, see *C. A.* The text reading would mean 'Strange are these tidings, which a strange oracle declares to me.'

I. 692. δόλον τύχαν τε, probably a *hendiadys*—'there is some fraud about the boy's fortunes' (l. 686).

I. 694. τάδε ξυοίσεται, 'agree in this opinion.' Cp. Aesch. *Supp.* 239 μωρον τόδ' Ἐλλὰς χθὰν ξυοίσεται στόχῳ, *Hdt.* 2. 80 συμφέρονται τόδε Αγγίπτοι.

II. 695-698. πότερα . . . πόσιν, 'shall we sound this tale clearly in our mistress' ears about her husband?' disregarding the command of Xuthus l. 666). ἐν φ. &c., 'in whom her whole being was centred (i.e. who was all in all to her), and in whose hopes she shared.' Cp. *Med.* 228 ἐν φ γὰρ ἦν μοι πάντα.

I. 700. ἀτίετος, transitive, 'dishonouring,' or 'regardless of.' Verbs in -τετος are mostly intransitive, but cp. ἀκλαντος, ἀστένακτος, 'without tear or groan,' *Ale.* 173; ὑποπτος, 'suspecting.' *Hec.* 1135, among other instances. φίλων, 'his love,' referring to Creusa. Cp. l. 648 n.

I. 702. οὐκ ἔσωσεν τύχας, 'hath not preserved (guarded its fortunes)'; lit. 'not kept whole,' but has marred and upset them by his conduct to the queen.

II. 705, 706. μὴ τύχοι, 'let him not speed' with his offering. καλλίφλογα is emphatic, a bright flame from a burnt sacrifice being considered a good omen. Cp. Soph. *Ant.* 1006 ἐκ δὲ θυμάτων Ἡφαιστος οὐκ ἔλαμπεν, also *Virg. Ecl.* 8. 106.

II. 710, 711. It is impossible to supply the missing words, but the sense suggested is 'he shall know *my* loyalty to my mistress.'

II. 711, 712. κυρεῖ 'must surely be,' denoting coincidence of the event with the present time. νέος νέων. For reiteration of adjectives, see on l. 641.

I. 714, &c. In this *Epeicle* the Chorus appeal to the presiding deities of Delphi, as controllers of Ion's destiny, to prevent his coming to Athens. For the combination of Bacchic rites with the older *cultus* of the Dorian Apollo see on l. 550.

II. 714, 715. δειράδες, properly the 'peaks' rising from the cliffs called Ithaedriades (l. 86 n., the δισσαὶ πέτραι of l. 1126; but, as Mr. Bayfield observes, the term is 'extended to include the whole of the mass which buttresses up the rocky heights σκόπελον that crown the cliffs and the uplands (οὐράνιον ἔδραν) beyond.'

πέτρας is best taken after σκόπελον and ἔδραν. The latter is the

mountainous tract lying beyond the Phaedriades, δικύρυτον πλάκα *Bacch.* 307.

ll. 716, 717. Cp. *Iph.* T. 1243 τὰν βακχεύονταν Διονύσῳ Παρνίστον καρυφάν. Note how the change to anapaestic and dactylic rhythm expresses the sense. A torchlight festival was held every third year (*trieterica*); cp. *Virg. A.* 4. 302.

For ἀμφιπύρους see on l. 213.

l. 720. ἀμέραν βίον, 'young life': cp. παλαιὰ ἔντροφος ἀμέρᾳ *Soph. Ai.* 623.

l. 721. σκῆψιν, 'excuse,' i.e. good reason. The sense is 'Our city, it in distress, might well attribute it to this incursion of foreigners,' in reference both to Xuthus and Ion.

l. 723. ἀλις, &c., 'enough for us is our ancient lord Erechtheus,' as represented in his descendants.

[For the manuscript reading ἀλίσας see *C. A.*]

Enter CREUSA and the PAEDAGOGUS.

ll. 725-807. CREUSA. 'Aged servant of my father, lift thine eyes to the temple, and if Apollo send us joy, rejoice with me. Dear, in gladness or sorrow, is the countenance of friends: thee for my father's sake I regard and cherish.' PAED. 'Daughter, thou art worthy of thy line. Aid my faltering steps to mount to the Jane.' CRE. 'Keep step with me; lean on thy staff, and faint not. To her attendants. Maidens, how hath it fared with my lord at yonder shrine? Bear me good tidings, and earn my gratitude.' CHORUS. 'Alas! must we tell the truth?' CRE. 'Speak, for thou hast ill news for me.' CHO. 'I will, though I die for it. Lady, no child shall be thine to fondle in thy arms.' CRE. 'Ah me! let me die; the agony hath pierced my soul.' PAED. 'Have patience: let us learn if my lord must share thy fate.' CHO. 'To him Loxias has given a son: my mistress shares not his happiness.' CRE. 'This is indeed the crown of my sorrow!' PAED. 'A son yet to be born, or born already?' CHO. 'One full grown hath Loxias given; him whom first he should meet leaving the temple.' CRE. 'Alas! childless I am left; a desolate life is mine.' PAED. 'Who was it? whom did our master meet?' CHO. 'The lad who swept the temple floor.' CRE. 'O for wings to fly to western climes afar! 'Wee is me!' PAED. 'By what name did his father call him?' CHO. 'Ion, since he met him on the way.' PAED. 'Who is his mother?' CHO. 'That I cannot tell. But now he is gone with this new-found son to celebrate his birth with feast and sacrifices. This my lady knows not.'

ll. 725, 726. ἥνικ' ἥν, &c., should be taken after παιδαγώγε, 'tutor in the family' of my late father, while he yet lived.' Otherwise it would be a weak repetition of ποτ' ὄντος. The Παιδαγώγος also

appears in the *Medea* and the *Phoenissæ*. See *Dict. Antig.* s.v. **PAEDAGOGUS**.

l. 729. *εἰς*, 'as regards,' i.e. 'in prospect of.'

l. 732. *γλυκύ*, properly of taste, 'exquisite,' 'delicious,' a stronger expression than *ἡδύ*.

l. 734. *δέσποιν* *όμως*, &c., 'though I am thy mistress (yet) in my father's stead I repay thy care for him.' *Ομως* is often put in the participial clause, though it belongs to the principal verb. Cf. Aesch. *Sept.* 709 *πείθου γνωξί*, *καίπερ οὐ στέργων* *όμως*.

ll. 735, 736. Cf. Ion's greeting of Creusa, ll. 237-240. For *ἔχεις* with part. see on ll. 582, 615.

l. 737. Either *ἐκγόνος* is corrupt, or we must take the whole expression as = 'thine ancient earth-born family.' But we want a word like *προγόνος*. [This Dr. Verrall provides by rendering *παλαῖος* 'ancestors'; but even if *τοὺς σούς παλαῖούς* could stand as an equivalent for *maiores tuos*, it would hardly be understood in this sense, when followed by a substantive *ἐκγόνος*, with which it would naturally be taken to agree.]

l. 739. There is a scene something like this in the *Electra* 489, 490, where the old man complains of the steep ascent (*πρόσβασιν* *ἰρβίαν*) to the house of Elektra, when coming thither with provisions. *τοι* (not in MSS.) here = 'look you.'

l. 740. *συνεκπονοῦσα κῶλον*, 'aiding my limbs to accomplish the task.' The *ἐκ* implies getting out of surmounting the difficulty, but the phrase is rather forced. Note other uses of *ἐπονεῖν* in this play, ll. 375, 1355.

l. 741. *ἔποι*, 'keep step with me.' There is a similar dialogue in *Her.* l. 728, &c., between the aged Iolaus and his attendant.

l. 742. *τὸ τοῦ ποδός*, &c., lit. 'what belongs to my foot,' i.e. its movements. *τὸ τοῦ νοῦ* = 'my mind's intent.' See on *τὸ σὸν* l. 247.

l. 743. The common rendering of *περιφερῆ στίβον*, 'winding path,' is very doubtful. See *περιφερῆ* in Lexicon. Better translate 'my steps that stagger o'er the ground,' unless we read *περιφερεῖ* with *βάκτρῳ*, 'my circling staff.' For *στίβος* 'footstep,' cf. Soph. *Phil.* 29 *στίβον γ' οὐδεὶς κτύπος*.

l. 744. *τυφλέν*, 'a blind guide' P. . *ὅταν - ἔπει*, 'when (since) my sight is short.'

l. 745. *παρῆσ* *πειτέρ*, 'give in' or 'faint.' So *παρειένη*, 'exhausted' by disease, *Ale.* 204.

l. 746. *τοῦ ἀπόντος*, 'what I lack,' viz. strength.

ll. 748, 749. *δούλευμα* 'servants,' abstract for concrete, as in Soph. *Ant.* 756 *γηπακός ὡν δούλευμα*. *παιδῶν*, with *τύχην*, 'concerning children,' the gen. of respect.

l. 751. **βαλεῖς χαράν.** 'confer give pleasure.' Note the verb singular following the plural **μηνύστετε.**

l. 755. The old man, identifying his own fortunes with those of Creusa (l. 808, asks - 'Do I suffer on account of the oracles delivered to my master?' i.e. 'do they portend any evil to us?'. For the plural **δεσποτῶν**, referring to Nuthus only, cp. ll. 253, 648, 700, and for **νοστόν** l. 364 n.

ll. 756, 757. **Θάνατος**, &c. See l. 667. **κεῖται**, as usual - passive of **τίθημι**, 'is ordained.' **μούσα**, 'strain' of woe.

l. 759. The **γε** is emphatic 'thou surely hast some calamity to report) that affects me.'

l. 763. Here Creusa's passion vents itself in 'dochniaes,' the Paedagogus continuing to speak in the calmer iambic metre. The same metrical device is employed at l. 1445, also in *Iph.* T. 827, *Heb.* 622.

l. 764. **ἄχος ἀβίον**, 'a woe that poisons life' (C.).

l. 767. **ἔτυπεν.** This seems to be the only Attic passage in which this 2 aor. act. occurs. The passive aor. **τύπεις** is found twice in the *Antonyche*. These and some other tense forms of the verb **τίππει** belong to an earlier period of Attic, and are retained in tragedy. The missing tenses were supplied from other verbs, as **ἐπάταξα**, **ἐπλήγγη** (**πληγεῖς**), **ἐπαισά**, &c.

l. 769. **πάρεστι**, 'are already here'; hence the **μήπω** comes too late.

l. 776. **κακὸν ἄκρον**, 'crowning woe,' Tennyson's 'sorrow's crown of sorrow.' **ἔλακες** repeated (S. i. 'er', like **ἀπάτος** l. 782, **ἀτεκτον** l. 790). This trick of verbal repetitions is ridiculed by Aristophanes in the *Ranee* 1352.

l. 780. **ἔκτελη**, 'full grown.' See *C. A.*

l. 783. **ἐκπειρίνεται**, 'is becoming fulfilled.' Creusa asks for the details.

l. 787. **ὅτῳ ξυναντήσειεν** - **τὸν συναντήσαντα** l. 534, the opt. indicating a reported speech. **ἐκ θεοῦ**, 'from the house of the god.'

l. 789. **τὸ ἐρόν**, 'my lot' or 'condition.' Cp. l. 247 n., also 742.

l. 792. **τίς ἔχρησθι**: 'who is indicated by the oracle?' In l. 1218 Ion is termed **ὁ πυθόχρηστος**.

ll. 796, 797. **ὑγρὸν . . . αἰθέρα**, 'liquid air' (Milton, *Comus* 980). Virgil's 'liquidum aethera' *A. n.* 7. 65.) **ἴσπερος**, adj. as in Aesch. *Prom.* 356, the unknown mysterious western land, beyond the isles of Ocean.

l. 799. **οἶον**, &c. Cp. *Iph.* 878 ἀπὸ γὰρ ὀλόμενος οἴχομαι, οὐοι εἴην . . . μέλοι, *Iph.* T. 148 θρήνοις ἔγκειμι . . . οἴδι μοι συμβαίνονταί αἴται. In these and similar passages the **οἶον** 'āti τοιοῦτος, or else depends upon a verb implied in the context, 'considering what,' &c. Here then **οἶον** could depend on the implied verb of wishing, giving a reason for the wish.

1. Σοι, ἀκύρωτον, 'undecided' as yet.

1. Σοι, παιδός, 'on behalf of the boy,' after προθύσων (-ιπέρ). ξένια, i.e. on pretence of his being a stranger (l. 654). For γενέθλια see note on l. 653.

1. Σοι, τῆσδε, probably goes with λαθραίως (l. 1031), though some construe it with πόσις.

II. 808-858. PAEDAGOGUS. 'Lady, we are betrayed and insulted by thy lord. He having wedded thee, not caring to cast in his lot with thine, hath gotten him a child frivily, and sent him to Delphi for his rearing. And now, knowing him to manhood grown, he hath brought thee hither on a subtle pretext, because thou wast childless, purposing to at this gentle youth upon thy father's throne, with this newly invented name.' CHO. 'I hate deceit and imposture. Give me an honest man, though simple.' ΠΛΕΙ. (continuing) 'Worst of all, thou must take this lad into thy house for its lord. Better, with thy consent, had he wedded a high born dame, or one of his own Aeolid race. Now therefore thou must play a woman's part, and by dagger or poison slay thy husband and his son, ere they take thy life. I will aid thy enterprise, faithful, in life or death, to them that nurtured me: a slave only in name, but in heart no whit inferior to the free.' CHO. 'I too, dear mistress, will share thy fortunes.'

1. Σοι, μεμηχανημένως, 'of set purpose,' 'designedly.' For adverbs similarly formed cp. βεβουλευμένως, βεβιασμένως, μεμελημένως, and a number of others.

1. 813. οὖστις, causal, 'since he' *ut* or *quippe qui*. Cp. ητις . . . εἶδες *Hec.* 55.

1. 815. For the metaphor in ἐκκαρπούμενος cp. καρπιτρόφοι l. 475, καρποί l. 922.

1. 820. ἔξενωμένον, 'sent abroad' B. . Cp. δαρὸν ἔξενωμένον Soph. *Fr.* l. 65. Paley's rendering 'disowned' as illegitimate seems to lack authority.

1. 822. ἀφετος, 'dedicated.' The term is properly used of sacred animals, which were allowed to roam unfettered. Hence ίδλατο l. 53. Λάθοι, opt., after *historic* pres. παιδεύεται.

1. 825. οὐκ ἔψευσατο. This turns on the sense attached to δῶρον, l. 537, whether it were an actual 'gift' or only a restoration to Xuthus of his own child. In the latter case Apollo's credit, according to the old man's theory of Ion's parentage, is preserved.

1. 826. ἐπλεκεν πλοκάς, 'was weaving a tissue of falsehood' (C. . Cp. l. 1410, also *Iph.* l. 936 ἐμπλεκειν πλοκάς and *Maenion* 6. 17):—

'O what a tangled web we weave
When first we practise to deceive.'

1. 827. ἀνέφερε, imperf. of intention, 'meant to refer it to,' i.e. throw the responsibility of it upon, 'the god.' Cp. l. 543, *Bacch.* 29 ἐς Ζῆτον ἀναφέρειν τὴν ἀμαρτίαν λέχον, *Iph.* T. 390 ἐς τὸν θεὸν τὸ φαῦλον ἀναφέρειν. ἀλούς = *el* ἀλοίη.

1. 828. ἐλθών, if genuine, must mean 'when he got to Athens.' But both this word and χρόνον have been justly suspected. For emendations see *C. I.* Retaining χρόνον we may take it either as the subject of ἀμύνεσθαι, 'wishing time by its lapse) to repel' the charge of having introduced an alien (cp. l. 650), or as its object, 'wishing to defend himself against (the contingencies) of time,' i.e. the chance of discovery, by placing Ion in a secure position as king of Athens.

1. 830. κατόν, predicate, 'the name is a new one.' ἀνὰ χρόνον, 'in course of time,' i.e. it was coined as an afterthought, to suit the circumstances of the case. He implies that Xuthus arranged the meeting with Ion and invented the name accordingly, pretending (*δῆθεν*) that it was a pure accident.

1. 834. φαῦλον, 'plain' or 'simple,' one who is not σοφός. χρηστόν, 'if he be virtuous,' not a 'knav.'

1. 837. ἀναρίθμητον, *nullo numero*, 'of no account.' Cp. *Her.* 1679, where ἀναρίθμητοι are contrasted with εὐγενεῖς.

1. 838. ἀγεν, explanatory infin. — τὸ ἀγεν, 'the bringing to thy house,' &c. Cp. *εἰκεν* l. 637.

1. 840. πιθών, usually πεινασ. The 2 aor. act. is rare. The middle aor. is used three or four times by Euripides, πιθοῦ, πιθου, &c. λέγων, 'pleading' as an excuse.

1. 841. ἐσώκισε, sc. πιθα, 'introduced into his family.'

1. 842. τῶν Λιόλου, Xuthus being a son of Aeolus l. 63. The old man means to say that he ought originally to have taken a wife of the Aeolidae, instead of marrying a daughter of Erechtheus. But having married Creusa he was bound to share her fortunes (l. 818).

1. 843. ἐκ τῶνδε, 'after this,' i.e. 'on this account.'

γυναικεῖον το. Cp. ll. 616, 617.

1. 847. The reading is doubtful; see *C. I.* The text reading μεθήσεις τούτῳ means 'prove remiss in this matter,' and comes to much the same as the MSS. ἴρισσεις τούδ', 'thine from this,' for which cp. λύσσης ἴρη *H. Fur.* 866.

1. 848. δυοῖν, neuter, as θύτερον shows, 'two hostile things' in a general sense.

1. 850. μὲν οὖν, to be taken separately; the μέν emphasises ἔγω.

1. 852. ὀπλίζει (also 1124), a Homeric word. Cp. *I.* 11. 641 ὀπλισσεις κυκειω.

1. 853. τε . . . τε = 'either . . . or,' disjunctive. Instances of this construction are common.

ll. 854-856. For the sentiment cp. *Hel.* 728-731:—

ἔγω μὲν εἶην, κεὶ πέφυκτὸς ὅμως λάτρις,
ἐν τοῖσι γενναίοισιν ἡριθμημένος
δούλουσι, τοῦνομ' οὐκ ἔχων ἐλεύθερον,
τὸν νοῦν δέ.

1. 856. *ὅστις* . . . *ἡ*. The omission of *ἄν* with *ὅς*, *ὅστις*, &c. and the subjunctive is common in Homēr, fairly so in tragedy, but rare in Attic prose. For instances cp. *Il.* 76 *ἱερὸς . . . ὅτου τόδ' ἔγχος κρατὸς ἀγριαρ* *τρίχα*, ‘that man is sacred . . . whose hair this sword doth hallow,’ *Iph.* T. 1064 *καλόν τοι γλῶσσ' ὅτῳ πιστὴ παρῆ*. In these and other examples we have a general statement applied to some definite person in the principal clause ‘that man, who,’ &c., not ‘whosoever’ (Jelf, *Gr. Gr.* § 828). But since the subjunctive mood itself expresses that degree of definiteness which a general statement implies, the presence or absence of *ἄν* makes practically little difference.

ll. 859-922. CREUSA'S MONODY. ‘How shall I keep silence, O my soul? yet let me reveal my shame! But what hinders now? my lord is false, and I am left forlorn. Gone are all the hopes for which I kept my honour, my shameful secret. By Athene and Zeus I swear, I will unfold it now, and ease the burden of my soul. I weep, and my heart is sore. Gods and men alike have wronged me—I will proclaim their treachery.

‘O then that makest melody with lyre and horn, son of Leto, I will tell out thy perfidy. Thou foundest me gathering flowers, thy hair all golden; then with cruel grasp, heedless of my cries, didst force me away and break thy will. And I bare thee a child, and left him there, ah me! to perish, my babe and thine; while thou to thy harp carollest songs of triumph!

‘Ho! son of Leto, giver of oracles from thy golden throne, I cry aloud in pain, ear. I bore such mate art thou! To my spouse thou givest a son, and 'twixt him and the bird a frey. Thine even Delos hates thee, and the palm where to Zeus Leto gave thee birth.’

The metre as far as l. 880, after three introductory verses, is the regular anapæstic. At l. 881 Creusa begins her complaint of Apollo's perfidy, reciting the tale of her undoing in long-drawn spondaic lines, with ‘resolved’ feet at intervals, expressing by rapidity of movement her rising frenzy. Her state of mind at this juncture leads her to welcome with joy the scheme of vengeance, unfolded by the Paedagogus in the following dialogue.

ll. 859-861 *σιγάσω*, aor. conjunctive. The future is *σιγήσομαι*. *σκοτίας* ‘seer t’ *Cp.* *σκότιον λέχος* *Tre.* 44, and perhaps *θεῶν* *σκότιον . . . παιᾶν* *Il.* 190. *αἰδοῦς ἀπολειφθῶ*, lit. ‘be deserted by,’ i. e. ‘lose all claim to modesty.’

1. 863. **πρὸς τίνα . . . ἀρετῆς**; 'with whom am I to contend in the lists of virtue?' As long as Nuthus was faithful to her, she would not reveal her secret for fear of disgracing him; *now* she is careless about her reputation, and will no longer contend for it.

1. 866. **διαθέσθαι . . . καλῶς**, 'to set right' her family troubles. P. . . **ἀς**, referring grammatically to **ἔλπιδες**, imp. lies the object of her hopes, viz. getting news of her child from Apollo. In hope of this she had concealed her amour with the god; but now that this motive is gone, her only satisfaction is to expose his perfidy (V.).

1. 870. For the omission of **μά** in adjurations cp. Soph. *Oed.* *T.* 660, 1088 among many instances.

1. 871-873. **σκοπέλοισι**, the Acropolis, **Παλλαῖος ὄχθη** I. 12. **λίμνης**, &c., 'the hallowed strand of Triton's mere' (C.). This was identified with a lake in Libya. Cp. Aesch. *Lucret.* 282. After her bath from the head of Zeus I. 456, Pallas is said to have alighted on the shore of this lake—'et se dilecta Tritonida dixit ab unda' Lucan, *Phars.* 9. 353. Hence the appellation 'Tritonu virgo' Virg. *Aen.* 11. 483.

1. 874, 875. **ώς**, &c., 'since by lifting this burden [her secret from my breast,' &c. **Νήσαι** is 'to heap up,' as **τηράντες Herc. Fur.** 243, I. 877. **κακοβούλευθείσα**, 'mischievously plotted against,' i. e. 'the victim of evil devising on the part of men and gods.' The compound is incorrectly made, since verbs not compounded with prepositions as **ἐπιβαλλεῖσαι** should be formed from an adjective or noun already compounded **κακοβούλος** and should end in **-εισαι**. Hence we get **κακοβούλεισαι**, like **ταρπαχέω** **ταρπαχος**, **εἰπεχω** **εἰπεχής**, &c. But Euripides is by no means regular in these formations, and Paley gives several instances by way of illustration.

11. 881, 882. **μέλπων . . . ἐνοπάν**, 'that makest melody on the lyre.' Cp. **ἐπτάτονος χέλιν** *Il.* 447. Originally the lyre had only three, then four strings. Terpander is said to have added three more about 650 B.C.

ἄτε, fem. 'which awakes sweet echoes of the Muses' song.' **ἀγραύλοις κέρασιν**, 'horns of wild ox n.' in reference to the horn sounding-board of the lyre. [Note the **ā** in **κέρασιν**, according to Epic usage.] The epithet **ἀψύχοις** conveys the idea of the 'lifeless' horn living, as it were, again in the music.

1. 887. **χρυσῷ**, &c., 'the glint of gold up on thy locks' (C.).

1. 888. **εἰς κόλπους**, either with **φάρεσιν**, 'into the bosom (folds) of my dress,' or 'into my bosom for my dress to deck it.' **ἀνθίζειν** is an explanatory infinitive. Cp. *Hel.* 243, where Hermes finds Helen **χλοερή δρεπομένη** **έσω πεπλων βέβαια πέταλα**.

1. 890. **χρυσανταυγή** is an expressive word, 'reflecting golden sheen'

as in a mirror. Cp. *Hec.* 925 *χρυσέων ἐνόπτρων λείσσουσ' ἀπέρμονας εἰς αὐγάς* (V.).

I. 891. *ἔμφυς*, 'grasping,' like *ἐν δ' ἄρα οἱ φῦ χειρί* in Homer.

I. 893. *ὦ μάτερ*, &c. Cp. *Ov. Fast.* 4. 447 'Illa quidem clamabat,
Io carissima mater,' in his description of the rape of Proserpine, the
whole of which should be compared with the present passage.

I. 896. *Κύπριδι χάριν πράσσων* (l. 37), 'doing pleasure to Cypris,'
the goddess of love.

II. 897, 898. *φρίκᾳ ματρός* is rendered (1) 'in dread of my mother,'
(2) 'with a mother's thrill' (P.), in reference to her own agonized feelings.
This is far more forcible.

I. 899. *εὐνάν*, i. e. 'the cave' (l. 17).

I. 905. *παιᾶς μοι σός*, 'thy child to my sorrow.' *μοι* is *dat. ethicus.*
[Not 'my child and thine' (reading *καὶ σός*). See *C. A.*]

σὺ δέ, &c., a pathetic contrast, 'and thou all the while, carollest
to thy lyre exultant strains.'

II. 908-911. The *γε* marks emphatic irony.—'since *thou* givest utterance
at thy shrine . . . / too will proclaim a word in thine ear.' For
the allotment of oracles, implied in *κληροῖς*, see on l. 416. *ὅμφαν* is
a divine, as opposed to *αὐδάν* a human utterance.

πρὸς θάκους, pregnant construction - 'when they approach thy
shrine.'

I. 914. *χάριν οὐ προλαβών*, 'for no favour erst received,' i. e. though
thou owedst him nothing for any service done by him.

I. 916. *γενέτας*, here = 'son,' as in *Soph. O. T.* 470 *ὁ Διὸς γενέτας.*
ἀμαθής, prob. 'unconscious,' though L. and Sc. take it passively -
'unknown,' but without giving parallel instances.

I. 918. *ἔξαλλάξας*, 'having lost,' i. e. 'bereft of' the shawl in
which Creusa had wrapped the baby in default of *σπάργανα* (132,
955).

I. 919. *ἄ Δᾶλος*, 'thy Delos.' The palm and the bay-tree are referred
to in *Hec.* 458, &c. *ιερὰ πρωτόγονοί τε φοίνιξ δάφνα θ'* *ιεροὺς ἀρέσχε πτώρθους Λατοῦ φίλη*, also in *Iph. T.* 1099. The story is told in the
Homeric Hymn to the Delian Apollo, II. 91, &c.: 'For nine days and
nights Leto suffered the birth-pains, with all the goddesses around her,
save Hera, who was keeping back Eileithuia in jealousy. But the
goddesses sent forth Iris to summon Eileithuia, and she came from
Olympus at their bidding even to Delos. Then again did the labour
pains take hold of Leto, and she cast her arms round a palm-tree trunk,
and straightway the child sprang forth to the light.'

I. 921. *λοχεύματα*, either a cognate acc. 'bore by a holy birth,' or in
apposition with *σε* = 'offspring,' abstract for concrete, like *δούλευμα*
l. 748.

l. 922. **καρποῖς**, instrumental dat., 'by the seed (fructifying) of Zeus.' For the metaphor cp. ll. 476, 815.

ll. 923-1047. PALDAGOGUS. 'Daughter, this new tale of woe fills me with ruth. What means this upbraiding of the god? Tell me once again?' CREUSA. 'Hear then! thou knowest the Long Cliff at Athens?' PAED. 'Yes, the cave of Pan.' CRE. 'There Apollo forced me—alone in that cave I bare a child?' PAED. 'Where is he now?' CRE. 'Dead, exposed to wild beasts. That deed was mine—Apollo gave no aid.' PAED. 'Howe couldst thou? cruel! but the god was more cruel still.' CRE. 'He, methought, might save his child?' PAED. 'Alas, for the doom of thy house!' CRE. 'Tis the fate of mortal men.' (After a pause) PAED. 'But now for revenge on him who wronged thee.' CRE. 'What can I do?' PALD. 'Burn his holy shrine.' CRE. 'I dare not.' PAED. 'Slay then thy husband.' CRE. 'That our former love forlids.' PAED. 'His son then, the upstart heir?' CRE. 'Gladly would I; but how and where?' PAED. 'With armed force at the banquet.' CRE. 'Discovery is certain.' PAED. 'Well then, thyself give counsel.' CRE. 'I have a scheme: listen. Thou knowest how the Giants fought—' PAED. 'Aye, with the gods in Phlegra.' CRE. 'There Earth engendered a strange monster, the Gorgon, by Pallas slain.' PAED. 'Whose serpent skin Athena wears. But what avails thi against thy foes?' CRE. 'To Erechthonius, my ancestor, Pallas gave—' PAED. 'What gift?' CRE. 'Two drops of Gorgon's blood in a golden casket. This I inherited; it is here.' PAED. 'What virtue have these drops?' CRE. 'One saves life, the other kills.' PAED. 'Are they mingled?' CRE. 'No, kept apart.' PALD. 'We have all we need.' CRE. 'By this the lord shall die, and by thine hand.' PAED. 'Say but the word: but where?' CRE. 'At Athens, when he comes.' PAED. 'I like not that: the blame will then be thine. Nay, slay him here.' CRE. 'This will feed my pleasure. Go then to the banquet: hide thi in thy robe, and drop the poison in the young man's draught; thus will he die, and never come to Athens.' PAED. 'This I will do: retire thou within. Support me, as I limbo, to my deadly work. Against a foe no law of right avails.'

l. 926. **Ἐξω . . . γνώμης**, i. e. this new tale of thine has confused my judgement, so that I know not what to advise.

ll. 927, 928. **φρενί**, *dt. commodi* = 'to ease my mind.' The subject of *αἴρει* is changed, so that *ὑπεγαντλῶν* makes what is called a *nominativus pendens*. Cp. *Iph. T.* 695 *αὐθεῖς δὲ . . . ὄνομα τ' ἔμου γέροι* 'I should get a name,' *ib.* 947 *ἐλθὼν . . . μ' οὐδεὶς ἴδεστο*, instead of *ἐλθὼντα*.

The sense is—'I was just baling out—getting rid of' one wave of trouble, when lo! a fresh one heaves me up astern.' For the metaphor

cp. *Med.* 78 εἰ κακὸν προσοίσομεν νέον παλαιῷ, πρὶν τόδ' ἔξητληκέναι, also 1. 200 n.

ll. 929, 930. Paley translates—‘For you had no sooner uttered them about your present troubles, than you pursued a new path about other woes.’ He cites several instances of the gen. after verbs of speaking = ‘talk about a thing.’ But ἐκβάλλειν in its present context would be almost certainly understood to mean ‘which tale thou *diverting from* the present distress didst pursue a fresh track,’ &c. Creusa had gone off from her original complaint about Xuthus to the more serious charge against Apollo, and this is what puzzles and disturbs the mind of the Paedagogus. [For the reading καιράς for κακάς see *C. A.*]

1. 931. τίνα λόγον, &c., ‘what case charge, is this thou urgest against Loxias?’

1. 932. ποῖον, in its colloquial sense (l. 1294), expresses surprise ‘a son, say’st thou?’

ποῦ with πόλεως. It was really outside the city walls (l. 12), but the old man would not be aware of this.

1. 933. φίλον τύμβευμα, ‘a welcome sepulture,’ i.e. to be devoured by the beasts. Cp. Aesch. *Sept.* 1023 ἵπ' οἰωνῶν . . . ταφέντα of Polyne’s unburied corpse, Soph. *El.* 1487 κτανὰν πρόθες ταφεῖστι, i.e. to birds and beasts (B.). ἀνελθε, ‘tell me again’; so ἀνεμι *Herad.* 209.

1. 934. αἰσχύνομαι σε, ‘I am abashed before thee’ (P.), as in l. 1074.

1. 935. ὡς, sc. ἴσθι, ‘be sure that.’

ll. 936, 937. If Κεκροπίας πέτρας be the gen. sing., it means ‘the cave on the Acropolis (the place which we call the Long Rocks,’ ἄσ, by attraction to Μακράς, indicating a general description of the spot. [Or Κεκ. πέτρας may be taken as acc. pl., with a comma after it, and πρόσβορρον ἄντρον in loose apposition, ‘the Cecropian rocks—with cave on northern side—which (rocks) we call,’ &c.] For the locality see on ll. 13, 283, 492.

1. 942. ἤσθόμην, ‘I noticed myself’ (ἔγώ emphatic). Creusa had done her best to conceal her state (ll. 14, 15), but there was a νοσος κρυψαία, of which the old man did not then know the cause. This is inconsistent with l. 1596, where she is said to have been ἀροσος by a special providence.

1. 943. φαίμεν ἀν, ‘I would confess the fact.’ The regular form is φαίμεν, the longer one (as δρηφίμεν) recurs only in the *Cyclops* 132. See *C. A.*

1. 945. ἔξεκλεψας, ‘didst thou manage to conceal.’ The answer is not in ἔτεκον alone but in μόνη l. 948; only Creusa interrupts her tale by the ejaculation ἀνάσχου, &c. (caused by some gesture of surprise on the part of the Paedagogus), and her μόνη comes out in reply to his suggestion.

ll. 948, 949. For **λοχεύειν**, 'aid in delivery,' cp. l. 455 n., and for the discrepancy between **κατ'** ἀντρον and **ἐν οὐραι** in l. 16 see note there.

l. 950. **ἴνα**, &c., i.e. 'find him, that,' &c. There is the usual stress on **σύ**, 'thou,' as well as Xuthus.

l. 953. **παῖδεύεται**, 'is spending his boyhood' (P.). Cp. **παρθενεύεται** *Her.* 283, **κορευθῆσει** *Alc.* 313, also l. 1084 n.

l. 954. **τίς γάρ**; l. 971, denoting surprise, 'who then?' or 'why who?' as in St. Matt. 27. 23 **τί γάρ κακὸν ἐποίησεν**;

l. 955. **πέπλοις**. Cp. ll. 26, 918 n.

l. 957. 'My sorrows and my secrecy were my only witnesses' (V.).

ll. 958, 959. **καὶ πῶς** (l. 293 n.) here 'surely you did not,' &c., to which the answer is **πῶς δέ**: 'how indeed?' i.e. 'surely I did so.'

l. 960. **τλήμων**, 'haid hearted'; cp. **ἔτλης** above. For **τόλμης**, gen. of respect, cp. **τάλαινα συμφορᾶς** l. 764.

ll. 961, 962. **εἰ παῖδα**, &c., 'if you had only seen,' &c. The apodosis is easily supplied. **πεσεῖν**, 'to be laid' (V.), like **κεῖσθαι** when used for the passive of **θεῖναι** l. 756, **ἀπεθανεῖν** of **κτείνειν**, &c.

l. 963. **ἐν οὐκ ᾄν**, &c. = 'where by not letting him be I wronged him.' i.e. 'where it was wrong in me not to keep him' (B.).

l. 964. **ἐσ τί δόξης**, &c., 'with what expectation did it occur to thee?' lit. 'as regards what in the way of expectation'), that is, 'what was thy motive in casting forth thy child?'

ll. 965, 966. **ώς**, 'believing that.' Cp. **ἄς μὴ μηρούντα** *Her.* 693. The acc. part. depends on some verb to be supplied from the context, such as **έθοξα**. In the next line the old man dismisses this hope as a forlorn one.

l. 967. The stress is on the participle **κρύψας** rather than on the verb, 'why with veiled head weepest thou?' This is often the case, e.g. in *Her.* 111 **φυσαντά σε . . . χρῆν ταῦτα τολμαν**; 'oughtest thou not to have told this to the king before being so bold?' Covering the head was a sign of grief and shame. So the Chorus in Soph. *Aias* 245 on hearing of the chieftain's disgrace, exclaim **ἄρτι τιν' ἥδη κάρα καλύμμασι κρυφάμενον**, &c.

l. 968. **πατέρα**, if genuine, must refer to Erechtheus, who is supposed, even after death, to be affected by the family misfortunes. See Arist. *Ethics*, i. 11.

l. 970. **ἀντεχώρεθα**, 'cleave to,' i.e. 'let us dwell no longer on lamentations,' but *act*.

l. 971. For **τί γάρ** see on l. 954.

l. 973. For **καὶ πῶς**, implying impossibility, cp. l. 958 n.

ὑπερδράμω, lit. 'outrun,' i.e. 'escape the vengeance of the mightier powers.' See on **κρατεῖς** l. 439.

l. 975. **καὶ νῦν**, 'even as it is.'

1. 977. **εύνας τὰς τότε**, 'the love that once was ours' Bayfield.

1. 978. **ἀλλά**, 'at least,' as in 1. 426. **ἐπὶ σοί**, 'against thee,' i. e. to usurp thy throne. Cp. 1. 1188.

1. 983. **ἐπίσημον δὲ φόνος**, a general statement, 'murder is a notorious thing.' Hence the proverb, 'Murder will out.'

τὸ δούλον, neuter collective, like **τὸ ιππικόν**, **Ελληνικόν**, &c.

1. 984. **κακίζει**, 'art turning coward.' Cp. *Med.* 1246, also the active **μῆ κάκιζε** *Iph. A.* 1436.

1. 985. **καὶ μήν**, with **γε** added for emphasis = 'well (as to that) I have,' &c.

δραστήρια, 'effective'; thus we speak of a 'drastic' remedy.

1. 986. **ἀμφοῖν**, gen. of respect, i. e. 'both in craft and in act I am at your service.'

11. 987-988. **γηγενῆ μάχην**, also in *Cycl.* 5. Cp. **τετρασκελῆ πόλεμον** of the Centaurs *H. Eur.* 1272. For the Battle of the Giants see Apollodorus 1. 6. This Phlegra was the ancient name of Pallene, one of the three peninsulas of Macedonia; not the district in Campania, also called the *Phlegraei Campi*.

1. 989. According to Hesiod, *Theog.* 27, there were three Gorgons, one of whom was Medusa, but he does not represent them as 'Earth-born.' Perhaps Euripides invented this incident in the story.

11. 990, 991. **θεῶν πόνον**, 'to make work (trouble) for the gods.' The common account was that Perseus slew the Gorgon by the aid of Athena.

1. 992. 'What semblance (**σχῆμα**) of savage form presenting?'

1. 993. **ἔχιδνης περιβόλοις**, 'snaky girth' V.). The breast (**θώρακα** of the monster was covered with a scaly hide; this Athena stripped off and wore as a breastplate (1. 995).

1. 996. **αἰγίδα**. The name *aigis* was usually derived from *aigē*, and supposed to mean a 'goat-skin' (Hdt. 4. 189). It was ornamented with a fringe or tassels **θύσανοι** Hom. *H. 2.* 448, 15, 229. Cp. 1. 1423. It has been thought that Euripides intends to derive *aigis* from *άισσειν*, because Athena 'rushed' into the battle wearing it. That is if the true reading be *ήγετ* instead of *ήλθεν* in 1. 997. See C. A. Also, as Mr. Bayfield observes, the aor. **ἔσχεν** must mean 'got' the name on this particular occasion, not 'had' it before, which would be *εἶχεν*. For fuller information see *Dict. Ant.* s.v. AEGIS.

1. 999. The rhythm is harsh, there being a tribrach in the second foot and no proper caesura.

ἡ οὐ is scanned as one syllable. **τί δ' οὐ μέλλεις** = 'of course you do.' Cp. **τί δ' οὐκ ἔμελλον** Soph. *Ant.* 448.

1. 1000. For the legendary birth of Erichthonius see on 1. 267, &c.

1. 1002. **μέλλον . . . ἔπος**, either 'thou hast something yet to add.'

or, 'thou art for adding a word that seems to hesitate' (V.), i. e. you have somewhat to say which you hesitate to utter.' We must suppose therefore that Creusa speaks slowly, and pauses at the end of the line.

l. 1004. *ἔχοι*, sc. *τὸν αἴρα*. *πρὸς ἀνθρώπου φύσιν*; i. e. what physical effect?

l. 1006. *ἐν τῷ*, &c., lit. 'wherewith did she fasten it to' lit. 'from' his body and put it round the boy?' The local dat. with *ἀμφὶ* is rare in Attic Greek. Cp. *ἀμφὶ δίναις* *Iph.* *T.* 6; *ἀμφὶ σοι* *Soph.* *Li.* 562.

l. 1007. *δίδωσι*, 'bequeathed,' as in *Med.* 955. Euripides makes Erichthonius the grandfather of Erechtheus (l. 267).

l. 1010. *κέκραγται*, 'ordained' or 'constituted,' i. e. for its use (l. 1012).

l. 1011. The *vena cava superior* receives and returns to the heart the blood from the head and upper extremities of the body. Apollodorus

3. 10. 3 distinguishes between the left vein, whose blood wrought death, and the right vein, which had salutary properties.

ὅστις, sc. *σταλαγμός* (l. 1003). Though *ὅστις* here expresses 'one of two *definite* things' (P.), and does not practically differ from *ὅς*, it still retains its ordinary force as denoting a *special* attribute or property, producing a certain effect.

φόνου, 'from the blood,' *αἴρατε*, as often in Homer. So *φόνος σταλαγμοὶ* *Hec.* 241.

l. 1012. *χρήσθαι* depends on *κέκραγται* (l. 1010 n.), the *τί* repeating the *πῶς*. But in sense it = an imperative 'what must one do therewith?'

l. 1014. *ὁ δεύτερος ἀριθμός*, just as we might say 'what effect has *number two*?'

l. 1016. *εἰς ἐν κραθέντα*, lit. 'so blent as to make it one.'

l. 1020. Mr. Bayfield compares the language of Aeolus to Juno, Virg. *A.* 1. 76 'tuus, o regina, quid optes Explorare labor, mihi iussa capessere fas est.'

l. 1021. *ὅταν* = *cum primum*, 'as soon as.' Cp. the north country use of 'whenever,' and the old English 'whenas.'

l. 1022. The force of *γάρ* is 'I may raise objections to your plan, for you did so to mine' (l. 983).

l. 1025. *μητριάς*. Cp. ll. 1270, 1329. For instances of the proverbial cruelty of stepmothers in Greek and Latin authors see my note on *Alc.* 305.

l. 1027. *τῷ χρόνῳ*, &c., lit. 'by the time i. e. by the shorter interval thus secured) I anticipate my pleasure.' Creusa assents to the proposal to kill the boy 'here' (*ἐαύτοῦ*) and at once, instead of waiting till she got him to Athens. For *προλάβυματ* see on l. 1266.

ηδονῆς is partitive gen., 'get my taste of the joy.'

I. 1028. **λήσεις . . . λαθεῖν.** lit. 'you will escape your husband's knowledge in a matter wherein he desires to escape yours,' i.e. you will conceal from him your knowledge of the secret he wishes to hide from you, viz. that Ion is his son. Hence Xuthus will never suspect *you* of being concerned in his death.

I. 1029. The common expression *οἶσθ' ὁ δρᾶσον* *Med.* 670, *Hel.* 315, *Hes.* 225, *Heracl.* 451, &c. is simply a shorter colloquial phrase for *ὦ; δεῖ σε δρᾶσαι*, 'knowest thou what thou must do?' It is, as Prof. Jebb explains it, in Soph. *Oed. T.* 543 'an abrupt imperative' substituted for the longer expression, to which it is an exact equivalent, and is therefore made to depend directly upon *οἶσθα*.

I. 1030. **ὄργανον** *ἔργον*, 'piece of work,' as in a Fragment of Sophocles where the honeycomb is termed *μελίσσης ἀπρόδαστον ὄργανον*.

II. 1031, 1032. **λάθρα.** Cp. I. 86. The feast itself was a public one, but Creusa was not to know of it. Hence *ἴμπειν* is either *dat. incommuni* 'to deceive us,' or *dat. eth. us* 'this (base) lord of mine.' For *ὅταν* see on I. 1021.

I. 1035. Possibly interpolated; see C. L. If genuine, note the three repeated injunction to secrecy.

I. 1038. **αὐτοῦ**, 'here,' in Delphi (I. 1026).

I. 1039. **εἰσω προξένων**, 'into our hostelry' V. For the 'public hosts' (*πρόξενοι*) see on I. 551.

I. 1041. **ῳ γεραὶ πούς**, &c. Cp. I. 740 and following lines.

I. 1042. **τῷ χρόνῳ**, 'by lapse of time.' The whole clause = 'in spite of age.'

I. 1043. **δεσποτῶν μέτα**, 'in aid of thy mistress.' For the plural cp. II. 233, 236 and other instances.

II. 1045-1047. **εὐσίβειαν**, 'piety,' denotes *like pista* duty towards one's fellow-men, springing from a sense of duty towards the gods. The doctrine here expressed need not be regarded as the poet's own: elsewhere, as in Helen's appeal to Theonee, *Hel.* 921, &c. he strongly enforces the claims of *εὐσέβεια*. But it represents the popular opinion of his time, and is dramatically appropriate to the character of the Paedagogus.

II. 1048-1055. CHORUS. 'Goddess of the ways, that rule 't the pow'r of darkness, direct the fatal draught against the number of our thron. Let none reign in Athens, save the true-born sons of Erechtheus.'

'Now's my mistress fair, and the fatal moment, fly, straight to me, if inflicted from to the world below, ending a fit affusion. Never will she, the daughter of a royal line, enliven an ev'ry lord within her halls.'

'Shame, that this youth should witness our holy rites; when the starry Bacchus, the moon, and Nerei, Jupiters worship, with den-

and song the Mother and the Maid, in the place where this vagabon's
waif of Phoebus hopes to reign.

' Ye hard ! that make women's baseness ever your theme, mark how
we surpass men in virtue. Against them turn the current of your
song : for here a son of Zeus, deserting the fortune of wedlock, hath
gotten him a child by another love.'

The metre is again glyconic (see on l. 112) with daectylo trochaic
lines introduced at intervals.

l. 1048. Εἰνοδία, *Diana Trivia*, 'diva triformis' Hor. *Od.* 3. 22. 4.
Her image stood at cross-roads (τὸν ὁδοῦ). Cp. ἐνοδίαν θεῖαν Soph.
Ant. 1199. She is Hecate, also identified with Κόρη Persephone,
l. 1085, and was invoked as the patroness of sorcery and especially of
murders. Hence Medea invokes her aid as σύνεργος when about to
slay her children (*Med.* 395).

ll. 1049, 1050. νυκτιπόλων ἐφόδων, 'assaults of darkness' or 'nightly
visitations,' of ghosts and apparitions, over which Hecate presided as
queen of the underworld. μεθαμερίων contrasts with νυκτιπόλων—'as
by night, so at noonday also direct the filling of the deadly bowl.'
For ὁδωστόν, 'guide,' cp. ὁδώσαντα Aesch. *Agam.* 170.

ll. 1051, 1052. ἐφ 'οιστ, either neuter 'to the ends for which,' or
masc. 'against whom,' viz. Ion, defined as τῷ . . . ἐφαπτομένῳ.

l. 1054. χθονίας, possibly 'earth-born' (989), but more likely in its
usual sense of 'infernal,' 'hellish.'

l. 1055. λαμποτόμων, 'from the gashed throat dripping.'

l. 1057. ἐφαπτομένῳ, 'is grasping at,' i.e. laying claim to.

l. 1060. Compare the Chorus in praise of Athens, *Med.* 824, &c.,
beginning 'Ερεχθεῖδαι τὸ παλαιὸν ὄλβιοτ.

l. 1061. ἀτελής, 'fails of its effect.' σπουδαῖ. 'efforts' B. .

l. 1063. φέρεται, 'is borne up,' 'sustained.' The metaphor of a stream
is continued from ἀπειποται 'flows by' V., which is understood with
ἐλπίς. For the elision in φέρεται Paley quotes several instances, e.g.
Iph. T. 679 σώζεσθαι αὐτός unless the true reading is σεωσθαι σ
αὐτός), Soph. *Trach.* 216 δέιρομ αι οὐδὲ ἀπώσομαι, &c.

ll. 1064, 1065. With ξίφος supply a verb from ἔξαψει την τα
meaning 'thrust' into her throat. For the gen. λαιμῶν after ἔξαψει
see l. 1006. The Greeks regarded suicide as a virtue. The mode of
death by hanging was however objected to, as preventing the free
escape of the ψυχή. Cp. Hom. *Od.* 22. 462. See note on *Hel.* 299.

ll. 1066, 1067. πάθεσι, &c., 'ending her present sufferings by
fresh sufferings,' viz. by a violent death. μορφάς, 'forms' or 'phases,'
i.e. a renewed life in the world of spirits. Paley cites *Med.* 1039 &
ἄλλο σχῆμα ἀποστάντες βίου.

l. 1074. αἰσχύνομαι. Cp. l. 934, &c. πολύνυμον, 'praised in many

a hymn,' addressed to the god under his numerous titles (Bacchus, Iacchus, Dionysus, Bromius). Hence the epithet *πολυώνυμος* in Soph. *Ant.* 1115, *Hymn ad Dionysum* 7.

ll. 1075-1077. *παγᾶς*, the spring named Callichorus at Eleusis, because the women danced round it. The Eleusinian festival, like that at Delphi (l. 716), was celebrated with a torch-light procession, in honour of Iacchus and Demeter. It was held in the month Boedromion, of which the twentieth day (*εικάδες*) was the most solemn day of the mysteries. *Λαμπάδα θεωρόν* is the torch borne by the *θεωροί*, who visited Eleusis and witnessed the rites. *όφεται*, sc. 'Iam', termed *Φοίβειος ἀλάτας* l. 1089. The presence of an alien at this most sacred of Athenian festivals is regarded as a profanation.

l. 1078. *καὶ Διός*, &c., 'even' the elements join in the solemn dance. It should be noticed that Bacchus and Demeter were themselves elemental deities, objects of the old nature-worship, of which the Eleusinian mysteries were a remnant (B.). Cp. 'Liber et alma Ceres' Virg. *G.* 1. 7.

l. 1079. *ἀνεχόρευσεν*, aor. of custom—present, 'worship in the dance.' This verb, with *χορεύει*, governs *κόραν* and *ματέρα* l. 1085. Cp. Pind. *Isth.* 1. 8 *τὸν ἀκειρεκόμαν Φοῖβον χορεύειν*. We had the passive *χορεύεσθαι* in l. 463. The stars are regarded as a choir, as in *Eclit.* 467 *ἀστρων αἰθέριον χορόν*. Cp. Soph. *Ant.* 1147 *ἀστρων χοράγ*, also Tibullus 2. 1. 88 'lascivo sidera fulva choro,' and 'the starry quire' in Milton's *Comus*, 112.

l. 1081. For the fifty Nereids, daughters of Nereus and Doris, cp. *Iph.* T. 274 *πεντήκοντα Νηρύδων χορόν*. Their names are given by Hesiod, *Theog.* 243, &c., also by Virgil, *G.* 4. 336, &c.

l. 1084. *κορεύομεναι* (corrected from *χορεύομεναι*: see *C. A.*) 'passing their maidenhood.' See note on *παιδεύεται* l. 953.

l. 1087. *ἴνα*, &c., connected with l. 1077, 'in the place where,' i.e. Athens, the seat of this worship.

l. 1088. *ἄλλων πόνον*, 'the result of other men's labours,' viz. the kingdom of the Erechtheidae. *εἰσπεσών*, 'intruding upon,' like *ἐπισελθών* l. 813.

l. 1089. *ἄλάτας*, 'vagabond waif.' See on *ἀλητέαν* l. 576.

l. 1090. *δυσκελάδοισιν*. See quotation from the *Medea* on l. 1096.

l. 1091. *κατὰ μοῦσαν λόντες*, 'pursuing the path,' or perhaps, by a different metaphor, 'floating down the stream of song.'

l. 1093. *Κύπριδος*, inspired by Cyprus 'Aphrodite, as the goddess of Love. The word need not in itself imply 'lawless love'; the epithets attached to *γάμον* are sufficient to denote this.

l. 1095. *ἄροτον*—'seed' or 'race.' Badham cites *Med.* 1281 *τέκνων* ὃν *ἔτεκες ἄροτον*.

ll. 1096-1098. **παλίμφαμος**, 'with changed burden,' i.e. directed against men and their amours. Cp. *Med.* 418 οὐκέτι δυσκέλαδος φαμα γυναικας ἔγει . . . ἐπεὶ ἀντάχησ' ἀν ὑμνον ἀρσένων γέννη.

l. 1099. The text is doubtful, though not certainly corrupt—see C. A.). **Διὸς ἐκ παίδων** refers to Nuthus' reputed descent from Zeus through Aeolus (l. 63).

[Dr. Verrall objects (reading *εἰς* for *ἐκ*) that the point of the passage lies, not in his descent from Zeus, but in the fact that he belongs to the male sex, and is an instance of masculine infidelity. He refers to Hesiod's *Theogonia* to show that the male sex alone were called the 'children of Zeus.' But even so, in the particular instance of Nuthus, the baseness of his conduct is aggravated in the estimation of the Chorus by the nobility of his descent.]

ll. 1101, 1102. **οὐ κονάν** goes with **δεσποίνα**, lit. 'not in common with my mistress, begetting a fortune or children for the house,' i.e. children on whom the fortune of the house depended.

ll. 1103, 1104. **ἄλλαν** is best taken with **Ἀφροδίταν**, 'gratifying himself with,' i.e. 'paying court to some strange love' C. . . Cp. *Κύπριδι χάριν πράσσων* l. 896.

ll. 1106-1228. SERVANT OF CREUSA. 'Ladies, where may I find my mistress?' CHORUS. 'Why this eager haste? what tidings?' SER. 'We are pursued; they seek my lady's life.' CHO. 'Are we then detected? but how?' SERV. 'It was the work of Phœbus.' CHO. 'How was it done? tell us, ere we die.'

SERVANT. 'Leaving the shrine—the father and his son—to celebrate the natal feast, Nuthus set forth to Bauchus' holy mount to offer victims there, saying ere he went, "Son, raise here a spacious tent, and prepare the banquet ere I come again." Forthwith the youth set up the tent, one hundred feet foursquare. First, over the roof he threw a canopy of woven work, fetched from the temple treasury. Upon it was seen Heaven with his starry host, the Sun-god in his flaming chariot and Hesper's bright star; Night with her attendant train, the Pleiades and Orion, Arctos revolving overhead. Next uprose the Moon's full orb, the Hyades, and Dawn with the stars in flight. The sides he hung with tapestries of Eastern design, ships confronting ships, strange monsters, the chase of deer and lions. At the entrance was Ceerops with his daughters, and within the hall golden bowls in order set. Then a herald bade all the Delphians to the feast: these entered, and took their fill of meat and drink. Presently an old man coming in began with busy zeal, all unhidden, to serve the guests. At length, when the bowl was set on, he called for larger cups; one goblet he filled and presented to his young lord, casting therein, unseen by all, the drug which they say his mistress gave him. Just then one let fall an

Homely word; whereat the youth laid each guest pour his libation to the ground and refill the bowls. 'Wilt that, a flight of doves from the temple court entering the tent sipped the wine where it lay. On one, that tasted where this new-found son had poured his draught, writhed in convulsions, and screaming, gaped out her life in agony. Forthwith the youth caught the old man by the arm, and crying, "Confess! who sought my life?" searched him for the proofs; whereupon the old man, constrained by force, revealed Creusa's bold attempt. Straightway from the banquet the youth rushed forth, and before the Delphian nobles urged his plaint: whereat they have doomed our queen to death by stoning. And now they pursue her, hapless lady, to traction, with h^o by coming hither she herself hath wrought.'

I. 1106. The epithet **κλειναῖ**, if genuine, implies that the servant in his hurry did not at first recognise the women as his fellow slaves, but took them for 'free women' of Delphi. Otherwise it would be inappropriate. For proposed corrections see *C. A.*

I. 1107. **πανταχῆ . . . ἐξέπληστα**, 'I have completed (my search everywhere,' i.e. 'have searched the whole town through.' Mr. Bayfield compares Tibullus 1. 4. 69 'et ter centenas erroribus expletat urbes.'

I. 1111. **ἀρχαῖ**, abstract for concrete. Compare Lat. *magistratus* and our term 'justices.'

I. 1113. **τί λέγεις**; *Ilac.* 511, *Med.* 1310, *Hel.* 780, &c. = 'what next?' The future implies incredulity. **λελήμεθα**, an Ionic form, occurs in *Iph. A.* 363, *Aesch.* *Agam.* 849, and a few other passages.

I. 1115. **ἔγνως**, 'art right?' lit. 'hast come to knowledge' of the fact. With **κακοῦ** punishment, Verrall compares the use of *malum* by slaves in Latin comedy.

I. 1116. **ῶφθη**, 'were detected,' as in I. 1215.

I. 1117. **τὸ μὴ δίκατον**, in the mouth of the servant, must refer to Eur's usurpation of the throne, and **τῆς δίκης** to Creusa's scheme of preventing it. But the language is designedly obscure. The sense is 'the god, unwilling to be polluted (by murder within his precincts), caused detection of the attempt to defeat wrong by right.'

I. 1118. **ἔξηντειν** is not strictly 'detected,' but 'devised' a means of detecting, viz. the incursion of the doves. II. 1194, &c., and its object is not **τὸ μὴ δίκατον** simply, but the whole clause. The pres. part. **ἥστασμενον** denotes an attempted act. Cp. I. 1221.

I. 1120. 1121. **πεπυσμέναι**, &c., i.e. 'our lot, whether dying or living, will be happier, when we know the facts.' Of course the stress is on **θανεῖν**, since they see no hope of escape I. 1220; the **όραν** **φάσ** is added merely as a formal alternative (cp. I. 858). In either case they desire to know all.

I. 1122. For the circumstances of Xuthus' departure see II. 651, &c.

1. 1124. θυσία, a disyllable by *synizesis*. Cp. II. 268, 285. For ὥπλιζετο see on 1. 852.

II. 1125, 1126. ἐνθα, i.e. on Parnassus. For the Bacchic festivals and description of the locality see notes on II. 86, 550, 714-717.

1. 1127. παιδός, &c., lit. 'in place of first-sight offerings for his son.' The γανέθλια (II. 653, 805) were also called ὁπτήρια, because they were offered when the new-born child was carried round and shown to the assembled relatives, as at our christening feasts. See note on II. 651-653.

1. 1128. ἀμφήρεις . . . σκηνάς, 'enclosed booth.' The ἡρός is perhaps only a termination. The meaning 'spacious' is implied by the context, but not expressed in the word itself.

1. 1129. τεκτόνων μοχθήμασιν, 'by craftsmen's handiwork.' P. .

1. 1130. θύσας. Note the tense, 'it *after* sacrificing I should delay,' &c. γενέταις, 'presiding over birth'; Bacchus especially 1. 1126.

1. 1133. σεμνῶς, 'with holy rites.' ἀτοίχους, as yet 'wall-less.' At this stage there was merely the 'frame-work' (περιβολάς) of the tent, supported on 'upright posts' (όρθοστάταις).

II. 1134-1136. For the text reading βολάς . . . φλογός see C. A. The sense is now clear 'taking good heed of the sun's shafts, so as to face πρός) neither the noonday rays of his flame, nor yet his expiring beams,' i.e. neither towards the south nor the west.

1. 1137. πλέθρου, &c., forming a rectangle of which each side measured 100 feet in length, i.e. a square having these dimensions.

II. 1138, 1139. Probably spurious. see C. A. If supposed genuine οἱ σοφοί must be taken as a playful remark, as much as to say 'that is, the area (*τοῦτο μέσω* contained 10,000 feet, as a mathematician could tell us?']

1. 1140. Observe the tense of καλῶν Attic form implying the intention.

II. 1141, 1142. θησαυρῶν. Cp. I. 54 n. κατεσκιάζε, 'hung as a covering' or 'awning.' θαύματ' . . . ὄραν. Cp. the Homeric θαύμα ιδεσθαι.

1. 1143. πτέρυγα . . . πέπλων, 'fold of drapery' falling on each side of the roof-tree, after the fashion of a bird's folded wings.

1. 1144, 1145. The allusion is to the tenth labour of Heracles, when he was sent in quest of the girdle of Hippolyte, queen of the Amazons. See Chorus in *H. Eur.* 408, &c.

1. 1146. ἐντῷ . . . ὑφαῖ. This construction is borrowed from Pindar and the Doric poets, and is hence called *Schemi Pindaricum* or *Ierotatum*. It occurs chiefly with the verb ἦν or ἔστι preceding the substantive. The instance generally quoted is from Soph. *Trach.* 520 ἦν δὲ ἀμφιπλευτοῖς κλιμακεῖ. Cp. Hes. *Theog.* 321 τὸν δὲ τρεῖς κεφαλαῖ

The verb is quasi-impersonal; cp. the French *il y a des hommes*. γράμμασιν, 'pictures.'

I. 1147. The 'Sky-god' is depicted in the centre 'marshalling the stately host in the vault of heaven.' With αἰθέρος κύκλῳ cp. (probably) νυκτὸς αλανῆς κύκλος Soph. *Ant.* 672.

II. 1148, 1149. εἰς τελευταίαν φλόγα, i. e. the west, where his flame expires (I. 1136); 'his fiery goal' (C.). ἔφελκων, 'bringing in his train.'

II. 1150, 1151. ἀστείρωτον, 'without traces,' i. e. without any outside pair of horses, which drew the car by traces στειραῖ) and were called στειραῖ, Lat. *equi junates*. The car of Night had only two steeds, in distinction to the Sun's four-horsed chariot (I. 82), and these were harnessed to the yoke. Hence ζυγοῖς goes as instrumental dative with ἐπαλλελεν, 'drove onward by (means of) a yoked pair.' [If, as its position rather indicates, we connect ζυγοῖς with ἀστείρωτον, it will be a dative of respect or reference—'having no trace-horses *to* the yoke,' i. e. 'to the pair?']

I. 1153. Ωρίων. The *o* is short, as in *Cycl.* 213 καὶ τάστρα καὶ τὸν Ωρίωνα δέρκοματ.

I. 1154. στρέφουσα . . . πόλω. The meaning is obscure, since the verb στρέφειν may be either transitive or intransitive. (See Lexicon.) If it is transitive, the sense might be 'turning his tail-parts,' i. e. 'his tail-stars' though ἀστρα need not actually be supplied, but then we should expect τά with οὐραῖα. If intransitive, οὐραῖα must be adverbial, denoting the instrument, 'wheeling round by the tail,' as Mr. Bayfield renders it, noting also that the Bear's whole body revolves, and not his tail only. This is perhaps the best rendering. In any case χρυσήρει πόλω is 'in a golden star-spangled sky,' not 'round the pole.' For the adverbial neut. plur. cp. ἄτρεστα I. 1108, and for the 'wheeling Bear' Ἀρκτοῦ στροφίδες οὐλευθοῦ Soph. *Fr. aeh.* 130, also *Anaeicon* 3. 2 στρέφεται ὅτι 'Ἀρκτος ἥδη.

I. 1155. κύκλος . . . ἀνω, 'up danted the moon in full orb.'

I. 1156. μηνὸς διχήρης, 'parting the month in twain.' For the ending -ήρης see on I. 1128. The autumn rising of the constellation Hyades marked the stormy season, and was therefore a 'sign to mariners.' Hence 'pluvias Hyadas' Virg. *A.* 3. 516. Euripides makes the *u* long, as if from ὥειρ (*ū*); it is short in Homer and Hesiod, and so is the *y* in Latin.

I. 1158. διώκουσ' ἀστρα. Cp. I. 84 n.

τοίχοισιν, 'on the sides,' i. e. on the framework, as there were no actual walls I. 1133. The sentence is a variation for τοίχοις γραμμέσσει ἴφισμασι, 'draped the sides with tapestry' (P.).

I. 1159. ἄλλα, &c., i. e. these were also the work of Asiatic hands (B.), besides the 'Amazonian spoils' (I. 1145).

I. 1160. It is generally supposed that there is an allusion here to the

famous sea-fight at Salamis, such anachronisms being not uncommon. But there is nothing in the language to indicate more than a general description.

ll. 1161, 1162. **μιξόθηρας**, such as the Centaurs, but the epithet need not refer exclusively to them, nor to the exploits of Heracles. What follows taking ἐλάφων with ἄγρας is best understood of wild sports in the East, such as Xenophon describes in the *Anabasis* (1. 9) and the *Cyropaedia*.

1. 1163, 1164. **θυγατέρων**, the 'Aglaurid maidens.' 1. 23 n. Cp. also 1. 272. **σπείραις**, 'coils.' Cercopis, as well as Erechtheus and other 'autochthonous' heroes, was represented with a serpent's tail—τὰ πρὸς ποδῶν Δρακοντίδη Ar. *Vesp.* 438.

1. 1166. **ἄκροισι, &c.**, cp. *Iph.* T. 266 ἄκροισι δακτύλοισι πορθμεύων ίχνος. The attitude gives the herald an air of importance.

1. 1169. **εὐόχθου**, 'rich,' 'plenteous.' The derivation is uncertain, but the word contains the idea of swelling ὁχθος, ὁχθη, i. e. teeming with abundance. In Hesiod the verb εὐόχθειν means 'to have good cheer' (*Opp.* 475).

1. 1170. **ἀνείσαν ἡδονήν** is obviously suggested by Homer's πόσιος καὶ ἡδητός ἐξ ἔρον ἔντο (Il. 1. 469). Hence δαυτός or δεῖπνων is probable in the next line.

1. 1173. **πρόθυμα πράσσων**, 'by his officious zeal,' doing the servants' duty. As κρωστῶν means 'waterpots' for mixing wine (Cycl. 89, Soph. *Oed.* C. 478, not for washing, it appears that the old man blundered as well.

1. 1174. **ἔπειπτε** (imperf.), 'would hand round.'

1. 1175. For σμύρνης cp. 1. 89 n. **ίδρωτα**, 'gum,' oozing from the stem of the plant. Cp. Virg. *G.* 2. 118 'odorato sublinita ligno balsama.'

1. 1176. **ἡρχε**, 'took charge of.' These 'goblets' were presently to be filled from the 'common bowl.' The following lines are a *locus classicus* on the various stages of a Greek banquet. See Plato's *Symposium*; also *Dict. Ant.* s. v. COENA.

1. 1177. **ἐς αὐλούς**, 'to the flute-playing stage.' **κρατήρα κοινόν** = 'wassail bowl' (P., from which the diluted wine was ladled into the smaller cups and drunk with a triple libation.

1. 1179. **μέγαλα**, 'calices maiores' Hor. *Nat.* 2. 8. 35. Paley quotes from Plato, *Sym.* p. 213, where Alcibiades exclaims ἀλλὰ φερέτω 'Αγάθων, εἴ τι ἔστιν ἔκπωμα μέγα.

1. 1181. **δή, iam, denum**, marking the precise moment, 'then ensued,' &c.

ll. 1182, 1183. **ἔξαιρετον**, 'special,' in Ion's honour. **ὡς δή**, as in 1. 654, indicates pretence.

ll. 1185, 1186. **δραστήρεον**, 'potent.' Cp. 1. 985 n. **νέος**, probably 'new-found' (P.); cp. παιδὶ τῷ νέῳ 1. 807, also καυρός 1. 1202.

Il. 1187, 1188. **τάδε**, i. e. his intention. **ἥδεν** is the proper Attic form of the 3rd person, not **ἥδη**, which is the 1st person. **ἔχοντι**, dat. of relation, 'just as he held it.' For **πεφηνότι** see on l. 978.

l. 1189. **βλασφημίαν**, 'an unlucky word' (P.), such as might be deemed inauspicious. Hence the injunction **εὐφημεῖν** on solemn occasions (l. 98 n.).

l. 1191. **οἰωνὸν ἔθετο**, 'took it as an omen' of ill.

Il. 1194, 1195. For **δρόσον** = 'water' cp. l. 96 n. The wine of Byblos or Biblos in Phoenicia was celebrated. Athenaeus 1. 52 quotes from Archestriatus **τὸν δ' ἀπὸ Φοινίκης ἵερας τὸν Βεβλίον αἴρω**. The original wine appears to have been disseminated in Thrace, Italy, and Sicily.

l. 1197. **κῶμος** = 'a flight.' The term is applied to the doves coming in at the conclusion of the banquet, like a troop of revellers *commissatio*. See Plato, *Lymp.* p. 212 C, also Aesch. *Igam.* 1160 **κῶμος ἐν δόμοις μένει . . . Ἐρινύοις**.)

Λοξίου, &c. These must have been privileged birds. See Ion's monody, Il. 155, &c. Diodorus Siculus mentions the sacred doves at Delphi. Note the change of subject in **ἀπέσπεισαν**, sc. **οἱ δειπνοῦντες**.

l. 1209. **πάρατος κεχρημέναι** 'thirsty.' This sense of **κεχρημένος** is chiefly Epic, but occurs also in *Iph. A.* 382, *Cycl.* 98, Soph. *Phil.* 1264 **τοῦ κεχρημένοι**; the usual Attic meaning is 'possessing.'

l. 1204. **ἔστεισε κάβακχευσεν**, 'shook frantically,' staggering in convulsions.

l. 1205. The augment is dropped in **θάμβησεν**, as is often the case in messengers' speeches, but usually at the beginning of a line. Cp. *Bauch.* 767, 1084, &c.

Il. 1208, 120. **γυμνὰ . . . ἥχε**, 'reached his arm, bared of the cloak, across the table' to grasp the old man. It may however mean 'threw off his cloak and leapt over the table.' **μαντεύτος** is the same as **πιθάρημάτος** (l. 1218), 'declared by the oracle' to be the son of Xuthus.

l. 1211. **προθυμία**. Cp. **πρόθυμα πράσσων** l. 1173 n.

l. 1214. **ἔχοντα**, sc. **τὸ φάρμακον**, i. e. before he could get rid of the evidence (V.).

l. 1215. **ώφθη**, as in l. 1116. **ἀναγκασθείς**, probably by torture, as was the custom in the case of slaves. **μόγις**, from its position, is better taken with **ἀναγκασθείς** = 'perforce,' than with **κατεῖπε**.

l. 1219. For **κοιράνοισι** see Il. 94, 416 n., also l. 1222. Here they act as a tribunal of justice.

l. 1220. Ion addresses the image of Gaea, the Earth-goddess, said to have been the most ancient possessor of the Delphic oracle, **τὴν πρωταμντιν** Aesch. *Eum.* 2.

1. 1221. θνήσκομεν (also κτείνομεν 1224), pres. of attempted act
'my life is sought.'

1. 1222. πετρορριφῆ, perhaps after stoning (see ll. 1112, 1236). But the punishment so graphically described in ll. 1267, 1268 might well be termed 'death by stoning,' and θανεῖν here is in close connexion with πετρορριφῆ.

1. 1223. οὐ ψήφῳ μιᾷ, i. e. 'by a general' or 'unanimous vote.'

1. 1225. φόνον τιθεῖσαν = φανένονταν. So we say 'do murder.' For this periphrasis cf. κραυγὴν ἔθηκες *Or.* 1:10, σιγὴν θήσομαι *Med.* 66, αἴμα (=φόνον θήσεις *Bach.* 837, also the Latin phrases *dare ruinam*, *dare stragam*, &c.).

1226. ἀθλιαν ὁδόν alludes not only to her actual journey to Delphi, but, by implication, to her course on the path of daring (P.).

ll. 1227, 1228. ἀλθοῦσα obviously refers to the 'journey,' and must therefore be taken with Φοῖβον πάρα, not with εἰς ἕρον. The latter is lit. 'as regards her desire,' i. e. with the object of getting 'children' τὸ σῶμα, &c., because by losing her own life she also lost all hope of offspring.

ll. 1229-1248. CHORUS. 'There is no escape for us; all is discovered, and we must perish with our mistress. O that I might soar aloft, or dive underground, or by speed of car or ship flee destruction! Gain is every effort to hide, if heaven aid not. What fate, poor lady, awaits thee hereafter? Must we too meet the due award of our misdeeds?'

The metre is again glyconii, ending with a short anapaestic system. Line 1242 is a pherecratean verse (see on 1. 112, &c.).

1. 1231. φανερά, 'discovered,' 'brought to light.'

ll. 1232, 1233. The general sense is—'we are detected by the poisoned cup,' but there is some doubt as to the construction of σπονδᾶς. It is probably either the gen. abs. with μηγγυμένας φόνῳ (adverbial), 'the draught murderously mingled,' or the gen. after τάδε, 'This matter of the wine-draught . . . is detected' (V.). Paley and others take σπονδᾶς after φόνῳ, 'by the deadly effect of the draught,' &c., but the order and position of the words is against this rendering. ἐκ goes best with βοτρύων, made from Dionysus' 'clusters.' Cf. Milton, *Comus* 46—

'Bacchus, that first from out the purple grape
Crushed the sweet poison of misused wine.'

θοᾶς, 'lithe,' as an epithet of the 'viper.' For the reading θοᾶς see *C. A.*

1. 1234. θύματα νερτέρων, 'sacrifice to the infernal powers,' is a periphrasis for θάνατος. The question is *whose* death is meant? Paley refers it to the attempted murder of Ion, which has been 'detected.' In that case

συμφοράι and καταφθοράι will be in apposition to the general notion contained in the line, viz. the detection of the plot. Dr. Verrall understands it of their own impending fate, viewed as a sacrifice to appease the infernal powers. This brings συμφοράι, &c. into direct apposition to θύματα, but then φανερά will have to be taken in a different sense from the φανερά of l. 1231, viz. 'certain,' and this seems unlikely. On the whole therefore the former interpretation is perhaps the better one.

ll. 1237, 1238. φυγὰν πτερόεσσαν, &c. Cp. l. 796, *Med.* 1296 δεῖ γάρ τιν ἡτοι γῆς σφε κρυψθῆναι κάτω, 'Η πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος, also the taunt of Aeneas to Turnus, *Virg.* *A.* 12. 892 'opta ardua pennis Astra sequi clausumve cava te condere terra.' Note ὑπό with gen., apparently signifying motion under, where the accus. might be expected. Strictly, however, it denotes the sphere or region, within which the motion takes place,—'travel beneath the earth's dark recesses.'

l. 1241. τεθρίππων . . . χαλάν, 'swiftest hoof of four horses' = 'car drawn by four horses of swiftest foot'; a strangely condensed expression.'

l. 1243. ὅτε μὴ χρήξων, &c., 'save when a god by his sovereign will steals him away' from danger.

ll. 1245, 1246. τί ποτε, &c., 'what (further) fate awaits thy suffering soul?' i. e. worse than the doom which we know of (l. 1236).

l. 1247, 1248. Paley cites the saying δράσατα παθεῖν, spoken of as an 'ancient saw' τραγέρων μῆθος) in Aesch. *Choeph.* 305. Such, say the Chorus, is the eternal law of justice.

ll. 1250-1319. CREUSA. 'I am pursued; my fate is sealed. Whither shall I fly?' CHORUS. 'To the altar; there thou art safe.' CRE. 'What avails that? the law has decreed my doom. Here come the avengers.' CHO. 'Seat thyself here; then, if they kill thee, the guilt will be theirs.'

ION with armed attendants. 'What viper, what dragon is this, with murderous glance, more fell than Gorgon's venom? Scare her, drag her to her doom! Happy I, that here have proved her treachery; else to Hades she had despatched me soon. Nay, this altar shall not save thee!' (To the attendants. See her crouching yonder, if so she may escape us?) CRE. 'Slay me not; I am holy to the god.' ION. 'And yet wouldst kill me, his minister?' CRE. 'Not so art thou now; what thou wert once, I am.' ION. 'Innocent was I; that art not thou?' CRE. 'Thee, as a fee to my house, I sought to kill.' ION. 'I came not in arms against thy land.' CRE. 'Yes, and with flaming fire to ravage it.' ION. 'How so?' CRE. 'Thou camest to rob me of mine own.' ION. 'Thou my father's gift.' CRE. 'What right had he, an alien?' (A pause.) ION. 'Of my father's wealth was no portion mine.'

CRE. 'All that he stood had won: naught else!' ION. 'Leave the anuary' then set down! CRE. 'Will thou stay me within the holy place?' ION. 'Willst thou not be thine to die at the altar?' CRE. 'Thus may I injure me who injured me!' ION. 'So it be god, if it may not surely call me on! Not the guilty, but the innocent could impudently stand there. But now let go, and I'll fit alike at their hands.'

I. 1251. κρατηθείσα, sing. with plural verb as in I. 549. Cf. also *Iph.* T. 579 ήσανερ . . . σπεέδοσα. *H. Inv.* 828 μητε, μετειδράσα.

I. 1252. ή' ει τύχης. Cp. ή' ει κακοῦ *Soph. Aj.* 386.

II. 1253, 1254. προσλαβον . . . μὴ θανεῖν, 'get the start of them (running) for my life,' or 'in the race for life' (C.).

I. 1255. τῷ νόμῳ, &c., 'the law of the Delphic temple,' i.e. of Phœbeus, whose altar would therefore be a 'sanctuary for her.'

I. 1257. χειρία γε, &c., 'aye, if they get you into their hands,' before you reach the altar. καὶ μήν— see n. w., 'here they come.'

I. 1258. πυρᾶς ἐπι, either 'on' or 'near' the altar. For the former cp. *Androm.* 1123 ἔστη πε βωμῷ.

I. 1260. προστρόπατον αἴμα, 'the stain of His ignominy' which would attach to nail-letters of a suppliant πε, πτ, πα . . .

I. 1261. ὄμμα, 'form.' Lat. *pro. f. f.* Rivers were represented with the head or face of a bull, as the Achelous in *Soph. Phil.* 508, the Eridanus in *Virg. G.* 4. 371 'gemina curvata taurina cervice vultu.' Various explanations have been offered; probably the bull symbolises the rushing force of the torrent, while the horns may represent the branching tributary streams. Icrethous is said to have married Praxitheia, granddaughter of the Athenian river Cephissus.

II. 1263, 1264. ἀναβλέποντα, &c., 'flashing from its eyes a murderous fiery gleam.' ήσσων, 'less harmful' or 'deadly.'

II. 1265-1281. The irregular order of these lines, in the manuscript arrangement, is doubtless intentional. For proposed alterations see C. I. Acting on his first impulse I. 1263 his attendants send Creusa; he next pauses to congratulate himself on his escape from her wiles; lastly he becomes aware of her position at the altar, and points out the fact to his followers.

I. 1266. λάξυσθε. This verb, an Ionic form from the same root as λαζεῖν, occurs frequently in Euripides. Cp. *H. 1027, 1402. Med.* 956, *He.* 64, &c.

I. 1267. καταξήνωσι, 'rend,' lit. 'earl' like wool. Cp. *Supp.* 503 πέτρας καταγαθέστες. πλακες are the uplands of the district beyond the Phaedriades (I. 714 n.).

I. 1268. πετραῖον, &c., 'shall be hurled with a bound rock-flung' (I. 1256); lit. like a quick *εἰσ-*το. So in *Thes.* 1121. Αστυπαλα

thrown from the battlements is termed πύργων δίσκημα πικρόν. ἄλμα is acc. of cognate notion with the verb.

I. 1270. ὑπό, 'into the hands of.' For μητριάν see on I. 1025.

I. 1271. ἐν συμμάχοις, 'while among friends' here at Delphi. Ion congratulates himself on having 'measured,' i.e. learnt the true nature of Creusa's 'feelings' towards him before she had got him to Athens, where he would have been without protectors.

I. 1273. περιβαλοῦσα, 'having ensnared,' as in a net.

I. 1274. ἄρδην—'effectually,' lit. 'with hand uplifted to give a deadly blow.'

II. 1276-1278. οἴκτος ὁ σός, &c., 'thy appeal for pity affects me more powerfully for my own sake and my mother's,' who has been so near losing her son. 'For,' he adds, 'I have yet a mother in name, though she is absent in the body.' οὔπω, 'not yet,' i.e. 'never,' as in I. 546. This allusion to an 'absent' mother by one who was on the point of slaying the real one, is a fine instance of *eparceia* I. 109 n.

I. 1279. ἐκ τέχνης τέχνην, 'web upon web of trickery' I. 826), by his attempt first to murder him, and now to escape the penalty of the crime.

I. 1280. βωμὸν ἔπτηξεν, 'comes crouching to the altar.'

I. 1283. ἦνα = 'in whose precincts,' or 'at whose altar.'

I. 1284. ἐν μέσῳ, 'betwixt.' The 'irony' here and in I. 1287 is again apparent.

I. 1286. ἔκαινες denotes attempted action. So ἔκαινημα *Iph.* I. 27. ἔπειτα—'and yet,' in spite of my sanctity. Cf. *Med.* 1398 κάπειται επειτα.

I. 1287. οὐκέτι, &c., because Apollo had resigned him to Xuthus as his reputed father.

I. 1288. πατρὸς ἀπονοσίαν λέγω. Ion means to say that in the absence of Xuthus he belonged to Phœbus, who acted as a father to him (I. 136).

I. 1290. Lat. 'not at least is an innocent person, whereas *τύπ* state was formerly innocent.' Creusa finds her claims upon her connexion as a suppliant, with Apollo's altar and temple; Ion replies that this privilege belongs only to the innocent and holy such as he was. But Creusa is not. For τύπα—'my state' or 'course of life' see on II. 247, 789.

I. 1291. The first ἔκτεινα denotes an attempt carried out, at least so far as Creusa was able. Cf. I. 1500. So in Soph. *Al.* 1126 Menelaus says ἔκτεινα τοι με, to which Teucer replies κτεῖνατα; δειπόν γ' ἔπος, οὐδεὶς οὐδε πατέρα, and M. repeats θεός γαρ ἔκπάσει με, τῷδε δ' οὐχορεῖ.

II. 1293, 1294. By a common metaphor explained in 1205. Creusa accuses Ion of having 'tried to set ablaze' her father's house. Ion

affects to understand it literally. *ποίουσι* and *ποίᾳ* are used in the contemptuous sense so common in Aristophanes, as much as to say, 'burn thy house indeed!'

I. 1296. Ion supposes that Xuthus had 'acquired' some landed property at Athens in right of his marriage. Creusa I. 1299 un deceives him on this point and further assures him (l. 1305) that all Xuthus had to bestow was the territory in Euboea (l. 60) he had won by fighting for the Athenians. It will be remembered that Xuthus in his promise to Ion had included *πολὺς πλουστός* (l. 579) as part of the inheritance.

II. 1297, 1298. *τῆς Παλλάδος*, sc. *γῆς* or *πόλεως*. In *λόγοις*, 'words' as opposed to deeds of arms, there is supposed to be a covert allusion to the demagogues of the poet's own time. But the opposition may be merely rhetorical, like the oft recurring *έργῳ* and *λόγῳ*.

I. 1299. *ἐπίκουρος*, &c. A mere 'ally,' being an alien, could not 'possess' any inheritance at Athens, this being the right of citizen only.

II. 1300, 1301. *μέλλειν* refers back to *έργαλλες* in I. 1295. 'So then, for fear of a mere *intention* you sought my life?' 'Yes, to save my own, in case you should no longer *intend*, but proceed to action. The risk, she maintains, was too great to allow of any delay on her own part.'

I. 1302. *εἰ = ὅτι*, 'art jealous that.' &c. After verbs expressing emotion *θαυμάσειν*, *φθεαῖν*, *ἀχθεσθαι*, &c., 'Attic politeness, which prefers indirect to direct assertion, uses this idiom frequently' (Jell. *Gr. Gram.* § 804. 9).

I. 1303. *τῶν ἀτέκνων*, a general statement, the inference in this particular case being 'Because I am childless, wilt thou rob me of my home?' Dr. Verrall's rendering 'Must *herculean* escheat perforce to thee?' preserves the sense.

II. 1304, 1305. *πατρικῆς*, sc. *γῆς*. 'Had I at least no share in what was my father's?' *ὅσα*, sc. *ἐπιήπατο*. *παρπησία*, 'thy full possession,' i.e. all thou canst claim. For derivation see on l. 675.

I. 1306. *θεηλάτους* is simply 'divine,' as in I. 1302. The word is used in a wide sense of anything done or caused by a god, as *στηρπορία* *Orest.* 2. In connexion with *ἔθρα* it might of course mean 'reared for gods'; but this is not necessary.

I. 1307. Creusa says 'keep your counsel for your mother, wherever she is,' if you can find her. But this was just what Ion was really doing, though unaware of the fact. Another fine instance of tragic 'irony.' Note the *hyp'atn.*, or transference of *μητέρα* into the clause *ὅπου ἔστι* from its proper connexion. The phrase *ὅπου σει-ἔστι* is in sense equivalent to an epithet = 'thy lost mother' (B.).

ll. 1308, 1309. For the force of the pres. **κτείνουσα** see on l. 1224. **ήν γε**, &c., 'not if,' &c., since **οὐχ ὑφέξεις** = 'escape.'

l. 1310. **ἐν στέμμασι**, 'amid the wreaths,' that decked the altar (l. 224).

l. 1311. By **τινά** she means Apollo, but the plural **ῶν** makes it purposely ambiguous. Ion would understand Xuthus.

l. 1312. **φεῦ** expresses disapproval mingled with regret = 'sie!' or 'dear me!' Cp. *Heracl.* 535, 552.

ll. 1314, 1315. For **βωμὸν ἴζειν** (also l. 1317) see on ll. 5, 91. **οὐκ**, with **ἐχρῆν**. Cp. *Hipp.* 507 **χρῆν μὲν οὐ σ' ἀμαρτάνειν**. Supply a new subject with **ἔξελανειν**, 'one ought to banish.'

l. 1316. **ἐνδίκοις**. It is doubtful whether we have here a genuine instance of the dative after **λαρή**. There seems to be no certain example elsewhere of this construction. In Aesch. *Eum.* 680 the true reading is probably *αιδονμέροις*, not *αιδονμέροις*, and in Soph. *Ant.* 736 **ἄλλω γάρ** **ἢ μοὶ χρή**, &c., may mean 'in the interests of another than myself.' A similar rendering is possible here, though less likely, on account of the connexion of this line by contrast with l. 1314.

l. 1317. **ὅστις ἡδικεῖτο** is simply the past tense, required by the form of the sentence with **ἐχρῆν**, of **ὅστις ἡδικεῖ = τὸν ἡδικούμενον**, 'the injured party.' "Ostis has its usual generic force, denoting a class. For the sentiment Paley aptly quotes from a fragment of Euripides—

**ἐγὼ γάρ, ὅστις μὴ δίκαιος ᾖν ἀνὴρ
βωμὸν προσίξει, τὸν νόμον χαίρειν ἔων
πρὸς τὴν δίκην ἄγοιμ' ἀν οὐ τρέσας θεούς.**

ll. 1318, 1319. **ἐπὶ ταύτῳ τοῦτο**, i. e. to the altar or sanctuary. It is unjust, Ion says, that good and bad men should have this same privilege and obtain an equal measure of divine protection.

Enter the PYTHIAN PRIESTESS from the temple.

ll. 1320-1368. PYTHIA. 'Stay, my son! I, the priestess of Apollo's shrine, am come forth to meet thee.' ION. 'Hail mother! knowest thou what this woman hath done?' PYTH. 'I know it: but thou too art cruel.' ION. 'Revenge is lawful.' PYTH. 'Nay, quit this place and go—' ION. 'Whither?' PYTH. 'To Athens, with hands unstained.' ION. 'To slay one's enemy is no crime.' PYTH. 'Hear me!' ION. 'Say what thou wilt.' PYTH. 'Seest thou this?' ION. 'An ancient cradle.' PYTH. 'In this I found thee, newly born.' ION. 'Why hidden here so long?' PYTH. 'So Phoebus willed it, to keep thee here: now he bids thee go.' ION. 'What is herein for me?' PYTH. 'The wrappings of thy infancy?' ION. 'By these may I find my mother?' PYTH. 'Yes, since Heaven wills it. Go thou upon thy quest; take with thee these relics, so long concealed. As a mother I bid thee farewell. Begin

here at Delphi. *Phœbus and I have done our part for thee.*' Exit PYTHIA.

l. 1320. The γάρ implies that her position as priestess gives her the right to interfere. Hence she asserts the dignity of her office.

l. 1321. θρυγκοῦ, here probably the low wall enclosing and protecting the *aisytum* (P.). Note the uncommon construction with the gen. after ὑπερβάλλω. There is possibly an instance in l. 220; but see note there.

ll. 1322, 1323. τρίποδος . . . σώζουσα had better be taken with προφῆτις, 'preserving, as priestess, the tripod's ancient rite,' than with ἔγαρτος. All the women of the district, over fifty years of age, were eligible for the office.

l. 1325. ἀλλ' οὖν, 'at all events,' sc. σὲ τεκεῖν. She had been his foster-mother (l. 49).

l. 1326. ἔκτελεν also κτείνοντας l. 1328. For the tense cp. ll. 1286, 1300, 1308 n.

ll. 1329, 1330. προγόνοις, 'stepsons,' *Frizism*. For μητριάτις see on l. 1025.

l. 1331. μὴ ταῦτα, sc. λέγε οὐ ποίει.

l. 1332. νουθετούμενον, 'following thy counsel,' i. e. 'what dost thou advise me to do?'

l. 1333. καθαρῶς, 'with hands undefiled' by blood. Cp. καθαρὶ μέλαθρα *Iph. T.* 693. ὑπό, 'attended by' (l. 499 n.).

l. 1334. For the duty of taking vengeance on one's enemies see on l. 1046. Such an act did not involve the stain of blood-guiltiness.

l. 1337. ὑπαγκάλισμα, lit. 'embraceinent,' i. e. 'what I clasp in my arms.' Cp. *Tr. 752*, also the verb ὑπαγκαλίσων *Herod. 42, Cyl. 495*.

l. 1338. For ἀντίπηγα see on l. 19. ἐν στέρμασιν, 'wrapped in fillets,' probably of wool (P.).

l. 1340. νέος is predicative, 'new is the tale which,' &c., i. e. a new point is introduced into the story, viz. the cradle.

l. 1341. αὐτά, 'these reliques' C. ; the cradle and its contents.

l. 1342. ἡμᾶς, after ἔκρυπτες, as the reply indicates. 'Why were you hiding (these reliques) from me all this while, when you received them at that time?' But the τότε is a correction; see C. A.

l. 1343. θεός is probably a monosyllable. An anapaest in the first foot is rare, unless contained in a single word.

ll. 1344, 1345. τῷ, 'whereby.' κατεπών l. 1215. 'after declaring.'

ll. 1346, 1347. πόθεν - 'why?' ἐνθύμιον, adj. 'put into my mind,' or 'suggested.' σῶσαι, 'the keeping,' i. e. 'to keep.' The sequence is interrupted by Ion's question.

ll. 1348, 1349. δράσειν, the future, implies 'for what purpose?' But

the priestess in her reply uses *σώσατ*, the *timeless aor.* denoting the simple act. See preceding note.

1. 1352. ζητήματα, in opposition to *τάδε*, 'will these tokens thou discloseth be a clue to finding my mother?'

1. 1354. μακαρίων φασμάτων, 'of blest visions,' i.e. 'revelations.'

1. 1355. ἐκπόνει = 'search diligently' till you find her; a condensed phrase, such as Euripides is rather fond of using, for 'work out the problem (or task) of finding her.'

1. 1356. She bids him spare no pains, even if he has to traverse both continents in the quest. 'But,' she significantly adds, 'I advise you to begin here at Delphi.'

1. 1357. γνώσει, &c., then, after personal inquiry, 'you will discover the facts.'

1. 1359. ἀκέλευστον, in reference to Ion's question in 1. 1346. There had been no direct command, only an *ἐνθύμιον*.

1. 1360. ὅτου, 'wherefore,' sc. *οἴνοις*, which some editors insert, omitting *λέγειν*. See C. A.) Cp. οὐ δὴ λολωθεῖς *Alc.* 5.

1. 1364. Paley's version, 'begin on the spot where you ought to begin the inquiry' δθεν ἐκεῖθεν οὐ is hardly satisfactory. Better, with Verall, take *ἀρξατ* as infin. after *χρή*, and translate 'As to the point whence you ought to start your inquiry, find out' first whether, &c. Hence a comma instead of a colon should be put at the end of this line.

1. 1365. Δελφίδων, &c. The priestess herself had suspected such a thing as barely possible (1. 44).

1. 1367. 'Ελλάς = *Græca mulier*. Cp. *Phœn.* 1510 τις 'Ελλάς η Βάρβαρος.

1. 1368. μετέσχε, as a *σύνεργος* (1. 48).

II. 1369-1444. ION. 'Ah me! I weep, in sadness, thinking of the past—left to die in helpless infancy, nameless and unknown, of a mother's care bereft! She too, robbed of her child, hath suffered sorely. Now, Phœbus, I dedicate this ark to thee. Yet stay! thereby I may foil his purpose. I must open it. Removes the wrappings. What miracle is this? The bands are fresh; no mark of age or decay is here!'

CREUSA. 'What do I see? (A pause.) It is the cradle in which I laid thee! (Leaves the altar. ION to the guards). 'Spare and find her!' CRE. 'Nay me; yet will I cling to thee; thou art mine.' ION. 'Thine! and yet thou wouldest have slain me!' CRE. 'My own child!' ION. 'Hold thy peace; I will test thee. What is herein?' CRE. 'The robe I put around thee, my own work.' ION. 'Describe it!' CRE. 'A Gorgon form, with snaky fringe ingirded.' ION. 'Tis even so; is there aught besides?' CRE. 'Serpents two of gold, an heirloom

of my family.' ION. 'Here worn?' CRE. 'As a necklace for the face.' ION. 'One thing more?' CRE. 'A wreath from Athena's olive, fresh and green?' ION. embracing her. 'Mother, with joy I laid thee!' CRE. 'My darling! I have found thee, alive, not dead.' ION. 'Aye, dead no more, clasped within thine arms!'

l. 1371. ἀπημπόλα, 'got me out of the way,' lit. 'sold me awry' like a slave-child. Cp. *Iph.* *T.* 1360 τὴνδ' ἀπεμπολᾶς χθονός.

l. 1374. δαίμονος, 'fortune,' in opposition to θεοῦ.

l. 1375. 1376. χρόνον ὄν, &c., refers to the whole period of his insanity. It should regularly be followed by the imperfect of the verb; the aorists τριφῆσαι, &c., merely denote the act or state without reference to time l. 1349. That, if determined at all, is determined by the context. βίου, gen. of respect, 'to taste some joy in life.'

l. 1381. Τί' εἴρω, &c., i.e. 'lest I discover aught I should not like.'

l. 1385. For τί πάσχω see on l. 457. The casket, if once offered to Phoebus, could no longer be meddled with; so that, if Ion had carried out his intention, the recognition ἀναγνώσιν would not have come to pass.

l. 1386. δο σέσωκε. For a different reading see *C. A.*

l. 1388. ὑπερβαίνω, 'overstep,' the bounds of, i.e. escape my destiny. Cp. ὑπερδραμεῖν l. 973.

l. 1390. σύνδεσα, 'fastenings' of the wrapper which contained the ark.

l. 1391. Mr. Bayfield is probably right in understanding περίπτυγμα, &c., of the ark itself, which 'embraces' or 'enfolds' the reliques, not of the outer 'covering.' This Ion had just removed, exposing the ark to view. εύκύλου, 'deftly rounded' (l. 19 n.).

l. 1392. ἐκ τίνος θεηλάτου, 'by some miracle.' See on l. 1306.

l. 1393. πλεγμάτων, 'plaitings' of osier work. Cp. πλεκτὸν κυτος l. 37.

l. 1394 τοῖσθε θησαυρίσμασιν 'since these treasures were deposited,' a dative of reference; really perhaps an instance of the *dit.* *casus*, the lapse of time being regarded as affecting the reliques in some way for good or harm. Cp. Soph. *Oed.* *T.* 735 καὶ τίνι χρονοῖς τοῖσθι ἔστιν οὐεληλυθώς;

l. 1396. For the MSS. and various readings see *C. L.*; also for the spurious line 1400.

l. 1397. τάμα. &c., 'my condition' l. 247 n. 'brooks not silence,' i.e. 'I cannot be silent *now*.'

l. 1402. λάξυσθε. Cp. l. 1266 n.

l. 1403. ξόανα, 'carven work,' probably figures decorating the altar.

ll. 1404. 1405. οὐ λήγοτ' ἄν. a milder form of imperative 'pray desist not.' οὐ λέγοις ἀν λέγε. τίσθε, &c. ἀπτίπηγος l. 1380.

ll. 1406. 1407. φυσιάζομαι λόγω, 'I am being seized' or 'laid claim

to, on a pretext,' viz. of being her son. See on l. 523. 'Nay,' says Creusa, 'thou art *found*,' not taken by force.

l. 1410. For πλέκουσα cp. ll. 826, 1280 n. λήψομαι, 'catch,' i.e. convict of trickery.

l. 1411. There is no need to suppose that she misunderstood λήψομαι in the sense of 'receiving.' She is anxious to be put to the test. τοῦδε τοξεύω, 'that is my aim' (V.).

l. 1416. 'Thy assurance certainly has something serious about it.' Cp. l. 692 ἔχει δόλον τίχαν θ' ο παῖς. For τόλμα see C. L.

l. 1417. σκέψασθε, &c. She bids the bystanders assist Ion in examining the robe.

l. 1419. ἔκδίδαγμα, 'lesson-work' or 'sampler.'

l. 1420. λάβης, as in 1410. ταύτῃ, 'in this way,' i.e. by giving a vague general description.

l. 1421. ήτρίος, 'threads' of the warp, i.e. 'texture.'

l. 1422. ἔκκυνηγετεῖ, 'dogs my steps' Cp. κυναγετεῖ διωγμά (cogn. acc.) *H. Fur.* 897.

l. 1423. For the *argiv* see on l. 996. κεκρασπέδωται refers to the fringe surrounding it. For the form of the word cp. μεμονχαη μένως l. 809 n.

l. 1424. θέσφαθ' is corrupt. See C. L. [Hermann's interpretation *nam invenimus significata ab oraculo*, 'we are discovering the meaning of the oracle,' even were it a possible rendering of the Greek, will not serve. The oracle had said nothing about any such token.]

l. 1425. χρόνιον παρθένευμα, 'maiden work wrought long ago.'

l. 1426. μόνω τῷδ' εύτυχεῖς; 'is this (guess) your only piece of luck?'

l. 1427. ἀρχαῖόν τι, 'an ancient symbol,' said to date from the time of Erichthonius ll. 24, 25. Cp. παλαιὸν ὄργανον l. 1030. The last words of the line may be corrupt. See C. L. for this line and the next.

l. 1428. ἦ . . . λέγει, if genuine, can only mean 'who bids us rear children therein,' i.e. enclosed or enclosed by these snakes. Cp. ὥρεσιν ἐν χρυσηλάτοις τρέφειν τέκνα ll. 25, 26.

l. 1429. Ἐριχθονίου, i.e. of the necklace of E., by brachyology. V. For the scansion see on ll. 21, 268.

l. 1430. τί δράν, &c., sc. λέγει from l. 1428 Cp. τί τῷδε λρῆσθαι: l. 1012 n.

l. 1434. The legend was that Athena caused the olive tree to sprout from the rock (l. 1480), and Euripides is supposed to have varied the account by saying she 'conveyed' it there. But εἰσηγέγκατο need only mean 'introduced,' by making the tree grow where none had grown before.

I. 1436. ἀκηράτου, 'inviolate,' because consecrated to the goddess
Σο ἀκηράτου λειμῶν, of a sacred meadow, *Hipp.* 74.

I. 1439. Cp. Virg. *Aen.* 4. 31 'O luce magis dilecta soror.'

I. 1440. δὲ θεός, i.e. 'the Sun-god will pardon me' for saying so. Helios and Apollo were not originally identical. In Homer they are always distinct. Aeschylus, *Supp.* 209, distinguishes αὐγὰς ἥλιον... ἀγύρν τ' Ἀπόλλων, probably also in *Choep.* 995. Prof. Jebb, on Soph. *El.* 424, observes that 'the Ionic school [of philosophers] identified the deities of the popular creed with material powers and objects.'

I. 1441. Here the metre changes to 'dochmiae' l. 676 n.), expressing the overjoyed feelings of Creusa, wrought to the highest pitch of excitement by the discovery of her son. But Ion is less violently moved, being on the whole contented with his lot, and possessing a man's firmness and self-control. His part is therefore continued in the calmer iambic metre. ἐνέρων, sc. μετά from the next line. Cp. *He.* 146 ιθὶ ραούς, ιθὶ πρὸς βαρύον: *Hel.* 863 Τροιας . . . καπὸ βαρβάρον χθούς

II. 1444-1509. CREUSA. 'Hail, etc. et light' what rapture is mine'
To see thee, to feel thy form, whom in tears I bare and thrust away to perish!' ION. 'Mother, thy happiness I share!' CRE. 'Now is our ancient family restored, renewed: our darkness is turned to light.' ION. 'Mother, let my father share our joy!' CRE. 'Ah! what sayest thou? Of other steer thou camest!' ION. 'Alas! a bastard!' CRE. 'Palla knew, goddess of our sacred hill.' ION. 'What meanest thou?' CRE. 'There, in secret union, Phoebus—' ION. 'Say on?' CRE. 'Made me his: to him I bare thee.' ION. 'O joyful tidings, if true!' CRE. 'And there I cradled thee, unwashed, unsuckled, and left to die!' ION. 'Cruel mother!' CRE. 'Fear forced me, all unceasing.' ION. 'I too sought thy life but now.' CRE. 'Ah, woeeful day, then and now! Upon a storm-tost sea our fortunes roll; but now the gale has shifted and the wind blows fair.'

II. 1445-1447. ἀμπτυχαί, 'expanse.' ἀντω, βοάσω, deliberative conjunctive. The Attic fut. of βοάω is βοήσομαι. συνέκυρσέ μοι, 'hath chanced to me' intrans. Cp. *Hdt.* 1. 119 τὰ συγκυρήσαντα.

II. 1450, 1451. πάντα . . . παρέστη, lit. 'anything would have occurred to my mind to happen, rather than this,' i.e. this is the last thing that would ever have occurred to me.

I. 1452. ἔχειν, sc. in the thought that, &c., implied in φόβῳ.

I. 1454. γύναι, addressed to the Pythia, as though she were present. She had left the stage at l. 1368.

I. 1455. τίν' ἀνὰ χέρα, 'by whose hand (upborne).' See l. 37

II. 1458, 1459. ἐκλοχεύει, 'welt brought to birth' (l. 455). For the pres. cp. *tikta* l. 1360. ἐκ χερῶν ὅριζει. Cp. ἐξάρισε l. 504 n., also διορίσαι l. 46.

l. 1462. *τούμδον*, 'my case.' See note on *τὸ σόν* l. 247.

l. 1464. *ἔστιοῦται*, 'has its hearth,' i.e. family restored, since an heir is found.

l. 1467. *λαμπάσιν*, either an instrumental dat. 'recovers sight by the sun's radiance' (V.), or simply 'looks up in unto the sun's bright rays.'

l. 1468. *πατήρ*. Xuthus, as Ion supposes; but the mention of a 'father' touches Creusa sorely, and forces her to disclose her secret.

l. 1470. *ἀνελέγχομαι* = 'my sin is finding me out' (C.).

l. 1472. *ἄλλοθεν*, 'of a different stock,' from what thou thinkest.

l. 1474. *ὑπό*, 'attended by' (l. 499 n.). The nuptial torch was held by the mother of the bride or bridegroom in the procession. In *Med.* 1027 Medea complains that, being an exile, she will be debarred from doing her children this service.

l. 1477. *ποθέν* (not *πόθεν*), 'from some ignoble stock.'

l. 1478. *Ποργοφόνα*, Pallas (l. 991).

ll. 1480, 1482. Cp. l. 1434 n., also *ἐλαιωρόπορον ὄχον* (the Acropolis *H. Fur.* 1178). The whole district abounded in nightingales. Cp. Soph. *Oed. Col.* 670 *αθ' ἡ λίγεια μαίρεται θαμίζοντα μάλιστ' ἄρδαν*, and Milton, *Par. L.*, 245, 'where the Attic bird Trills her thick-warbled notes the summer long.'

l. 1485. *κεδνόν*, 'good tidings.' See Lexicon. Here and in l. 1488 Ion, relieved from the imputation of *δυσγένεια*, rejoices to find himself the veritable son of Phoebus, though he had rejected such an idea with horror, when Creusa had suggested it in the case of her pretended 'friend' (l. 329). But this change of feeling is but momentary; at l. 1524 he implores his mother to retract and confess what he imagines must be the truth.

l. 1487. *ώδινα*, 'offspring' (l. 45 n.).

ll. 1489, 1491. 'About thee I wound these swathing bands, thy mother's maiden work' *παρθενεύμα* l. 1425. Cp. also l. 1918. *πλάνος*, 'roving efforts,' which she had called *ἐκδίδαγμα περικαῦνος* l. 1419).

ll. 1492, 1493. *γάλακτι . . . ματρός*. 'I offered thee no mother's nurture with my breast's milk' — *γάλακτι μαστοῦ* by *hendiadys*. For *τροφεῖα* = *τροφήν* cp. *βίου τροφεῖα* Soph. *Oed. Col.* 341.

ll. 1494, 1496. *οἰωνῶν γαρφῆλαις* — 'taloned birds.' *ἐκβάλλει*, the 'great hue' present, recurring in thought to the actual time and scene.

l. 1500. For *ἔκτεινα* (aor.) see on l. 1291.

l. 1503. *τάδε* refers to the crisis so lately past, her attempt upon Ion's life and his own design of slaying her.

l. 1504. *ἔλισσόμεσθα*, 'we are tossed to and fro' like a ship in a storm. The dactylic rhythm (to l. 1506) expresses the idea.

I. 1508. **μενέτω**, 'may it (the change to fair) prevail.'

I. 1511. **πρός**, &c., 'with an eye to,' or 'viewed in the light of present events.' A verb **βλέπειν**, &c. is often expressed, as in *Med* 247 **πρός μίαν ψυχὴν βλέπειν**.

II. 1512. 1512. **ΙΟΝ.** 'O changeful Fortune, how nearly had I slain my mother, happy now that I have found her! Yet, mother, a word in turne ear. Can it be that erring thou wast betrayed into a secret love, and now layest blame upon the god?' **CREUSA.** 'Nay, by *Athina* I swear, Phœbus, none else, begot thee.' **ΙΟΝ.** 'Why then did he declare me Nuthus' son?' **CRE.** 'As a gift Phœbus bestowed thee on him, that thou mightest gain thy heritage: else neither home nor father's name could be thine.' **ΙΟΝ.** 'Can the god speak falsely? This contents me not. I will question Phœbus himself.' **ΑΤΗΝΑ** appears alott. 'Ha! what heavenly form uprise yonder! Mother, let us fly, lest evil befall us.'

II. 1512. 1513. Mr. Bayfield aptly compares the well-known passage in Hor. *Od.* 1. 34. 12, on the caprices of Fortune, beginning 'valet in a summis mutare,' &c.

I. 1514. **παρ' οἵαν . . . βίου**, lit. 'to what a narrow limit in my life's career did I come,' i.e. what a narrow escape I have had of slaying my mother. **στάθμην** is a line marking a certain boundary, and **βίου** defines 'is it were the sphere of its operation, "in my life's course".' For **παρα** 'within' a distance or limit cp. the common phrases **παρ' οὐδεγον**, **παρὶ τοσοῦτον**, &c.

II. 1516. 1517. For **φεύ** see on I. 1512. **περιπτυχαῖς**, lit. 'embraces,' i.e. 'may we not learn see instances of these facts (vicissitudes of fortune) wherever the sun shines,' all over the world?

I. 1518. **μὲν οὖν** are not in combination 'nay rather', but the **μὲν** is answered by **δέ** (I. 1520), and **οὖν** has its usual force. The sense is 'true, I have found a mother in thee, but I would fain make sure also my father.'

I. 1519. **γένος**, 'parentage.' **ὡς ἴμεν**, 'in my judgement.' So **ὡς ἔρι** Soph. *Ant.* 1161 (P.) and elsewhere.

I. 1522. **περικαλύψαι . . . σκότον**, 'cast a veil of secrecy,' implied in **ἐς οὐς εἰπεῖν**.

I. 1523. 1525. **μῆ**, 'whether,' with the indic. **προστίθης**, implies that Ion believes his suggestion to be true 'peradventure thou didst,' &c. Cp. **μῆ εἴχετε** *Hel.* 119, 'be not too sure ye had not.'

σφαλεῖσα . . . εἰς, lit. 'having made a slip into,' i.e. 'with the weakness incident to maidens thou wast betrayed into a secret amour.'

I. 1526. **τούμον αἰσχρόν**, 'the disgrace I should bring on thee,' if I were a base-born child.

I. 1528. **παρασπίζουσαν**, acting as **παρασπιστής**, or comrade in battle

I. 991. Cp. *H. Eur.* 1099 *παρασπίζοντ' ἐμοῖς βραχίοσιν*. For Athena Nike see on I. 457.

I. 1534. *πεφυκέναι*. Apollo had in fact used this very expression (I. 536), though he had gone on to say that the child was 'a gift' to Xuthus. Creusa's reply is therefore an evasion, with which Ion will not be satisfied.

I. 1536. *δεσπότην δόμων*, viz. by adoption into the new family. See on I. 1542. The adopted heir might then assume the family name.

II. 1537, 1538. These lines are significant. Ion's confidence in Apollo has received a shock, from which there seems no way of recovery. *ἐμοῦ* is therefore emphatic.—'Whether the god's oracle be true or false this question disturbs *my* soul, as well it may' (V.). See Introduction, p. xi.

II. 1540, 1541. See note on II. 71 73. Note the tribrach *δὲ λεγό μεν* in the fifth foot. Other instances are *Hel.* 991 *ἐς τὸ θῆλυ τρεπό] μοις*, *Soph. Ai.* 459 *πεδία | τάδε*.

II. 1542-1544. The law of Athens required every citizen to be registered by the name of his real or adopted father. Hence some human father must be found for Ion, before he could enter upon his inheritance. Creusa then goes on to say *πῶς γάρ*, &c., i.e. 'you could never have borne the name of one, whose union with me I was trying to conceal.' This, though intended as an additional reason, is really irrelevant, since she had just said that Apollo's name as his father would not in any case have served the purpose. Cp. I. 71 n.

I. 1546. *φαύλως*, 'lightly' or 'offhand.' Cp. *H. Eur.* 89 *φαύλως παρανεῦν*. *αὐτά*, i.e. the inquiry into my parentage.

I. 1549. *ὑπερτελῆς*, 'rising aloft.' Cp. *Aesch. Agam.* 286 of the beacon flame, soaring over the sea, also *Orest.* 6 *κορυφῆς ὑπερτέλλοντα . . . πέτρον*.

I. 1550. *ἀντήλιον*, probably 'facing the sun,' i.e. 'eastward'; so *δαίμονες ἀντήλιοι* *Aesch. Agam.* 502. It may however mean 'bright as the sun'; cp. *ἀντίθεος*. See Lexicon. The Ionic form is used in preference to *ἀνθήλιος*.

II. 1551, 1552 Paley notes the popular superstition that the gods were only to be heard, not seen by mortal eye. He refers to *Hipp.* 86, where Hippolytus addresses Artemis, *κλίων μὲν αὐδῆν, ὅμη δ' οὐχ ὅρων τὸ σύν*.

For the *deus ex machina* see Introduction, p. xii.

II. 1553-1622 ATHENA. 'Fly not; I am Pallas, and your friend. Apollo hath sent me hither, charged with this message. To Ion. He is indeed thy father; yet he bestowed thee on another, to give thee a home at Athens, where the secret of thy birth should be revealed. Now hear his commands. Creusa, take this lad to Athens, and set him

upon the throne of Erechtheus, from whom he is sprung. His sons shall give their names to the four tribes that shall inhabit my land. Their posterity shall rule the isles and coast-lands on either continent, Ionians from Ion named, of wide renown. From Xuthus too and thee shall offspring arise; Dorus first, and Achaeus in Pelops' land. Apollo hath done all things well, having saved thee and thy child, and reared him at Delphi to minister at his shrine. But reveal not to Xuthus the secret of his birth; and now fare ye well, and may happier days attend you!'

ION. 'Daughter of Zeus, in confidence I hail thy message.'

CRE. 'Phoebus now I praise, who hath restored me my son. Fair is his temple to my view; to its doors with joyful arms I cling.'

ATH. 'It is well; the god's purpose, though tardy, in the end prevails.'

CRE. 'Let us go; be thou our guide.' ATH. (to ION). 'Seat thee on thy throne. ION. 'A noble heritage is mine.' CHORUS. 'Hail, Leto's son! To the righteous cometh favour at the last; the wicked shall not prosper.'

I. 1557. οὐκ ἤξειν, 'did not think proper.' In plain words, he was ashamed of his conduct. Ion had himself said as much for him—αἰσχύνεται τὸ πρᾶγμα (l. 367)—on hearing Creusa's story.

II. 1558, 1559. εἰς μέσον, 'between you,' or perhaps better 'come abroad,' since publicity was what Phoebus most wished to avoid. See μέσος in Lexicon. τοὺς λόγους, 'his words,' i. e. the explanation he has to offer.

II. 1560, 1561. The pres. τίκτει expresses a permanent relation, 'is thy mother.' Cp. l. 1458, *Bacch.* 2 ὁν τίκτει ποθ' ἡ Κάδμου κύρη, *ib.* 42 ὁν τίκτει Διό. φύσασι, though plural, refers to Xuthus only. Cp. οὐ μ' ἔφυσαν l. 560.

I. 1563. μηνυθέν, 'by information' of the servants, who had told Creusa what Xuthus had forbidden them to reveal (l. 761). This led to the plot against Ion and its subsequent detection.

I. 1566. διασιωπήσας, 'keeping secret awhile.' The διά denotes an interval of time (V.).

I. 1567. γνωρεῖν, the regular Attic future of *polyyllabi*. verbs in -ιζω. σήν, sc. μητέρα.

I. 1570. ἐφ' οίσιν, 'to the ends for which.'

I. 1574. δίκαιος, 'he has a right to'; the regular personal construction with words like δίκαιος, ἄξιος, δῆλος (ἐστι), &c.

I. 1577. χθονός after λαῶν, lit. 'name-givers to the land and to the folk inhabiting the country divided into tribes.' This is the most probable rendering of ἐπιφυλίου, the ἐπί denoting extension or distribution, as in ἐπιδήμος and similar compounds.

Whether these four Ionian tribes really represented local divisions of

Attica, or were originally named from professions or occupations see next note, is extremely doubtful. But the question is immaterial for the purposes of this play. Cleisthenes, in 509 B.C., abolished these tribes, substituting ten others named after local heroes: ἐπιχωριῶν ἥγεναν ἑπονυμίας ἔξενράν Hdt. 5. 66).

ll. 1579-1581. These names were said to mean Τελέοντες, 'tax-payers' (or Τελέοτες, perhaps 'nobles'), Οπλῆτες, 'warriors,' Ἀργαδῆς (-Ἐργαδῆς, 'labourers,' Λίγκορῆς, 'goatherds.' This last Lowelyc. Empedocles fancifully derives from the Maiden's *Legis* in compliment to Athena.

ll. 1583, 1584. When the Ionians of the north coast of Peloponnesus, called Aegialeis, were driven out by the Achaeans of Argolis, they fled first to Attica. Thus in process of time Attica became overfilled, and successive migrations ensued Thuc. 1. 2, 6^o to the Aegean islands and the neighbouring coast of Asia Minor (χέρσους παράλους). Herodotus 7. 95 mentions the 'twelve Ionian cities of Athens' ὁι δυωδεκα πόλεις 'Tares of ἡπ' Ἀθηνέων' in the islands and on the continent. See also Thuc. 1. 12. 4.

l. 1585: ἀντίπορθμα, i. e. on either side of the Hellespont, viz. Lampsacus, Elaeus, and other cities (Hermann).

l. 1587. χάριν, 'in honour of,' or 'in compliment to' Ion.

l. 1589 γίγνεται, the 'graphic' or vivid present = 'ariseth' before my sight.

ll. 1590-1592. 'Dorus' and 'Achaeus' are the mythical *φροντιστές* of the Dorian and Achaean races, as Ion is of the Ionian. The Dorians, driven southward from their original home of 'Doris' in Northern Greece called μητρόπολις Δωρέων Hdt. 8. 31, supplanted the Achaeans of the Peloponnesus αἰαν Πελοπίαν), who established themselves in the district thenceforward called Achaia.

The promontory of *khram*, on the Corinthian Gulf, was distinguished by the trophy erected there after the victory of Phormion, 447-429 Thuc. 2. 84. The mention here of a place otherwise unimportant has been taken as an indication of the probable date of the *Ion*. But see Introduction, p. v.

ll. 1593, 1594. ἐπισημανθήσεται, &c., 'a people named after him shall be marked honourable as being called by his name' κεκλησθαι is the explanatory infinitive indicating the nature of this distinction. For ὄνομα κεκλησθαι see on l. 75.

l. 1596. ἀνοσον, i. e. without travail pains. See l. 942 n., and for λοχεύει l. 455.

l. 1602. ἡδέως ἔχη. lit. 'hold gladly,' i. e. gladden the heart of Xuthus. 'That Xuthus may delight in his fond fancy' (C.) that he is the father of Ion.

l. 1603. ἔης, 'go thy way.' For readings see *C. A.*

l. 1604. ἀναψυχῆς, 'respite.' Cf. πανώ ἀναψυχῆς *Suppl.* 615.

l. 1608. καὶ πρὸν . . . ἦν, 'and even before, this was not incredible.' The position of τοῦτο, which should come after the δέ, makes it emphatic.

Unless this expression be ironical, there is some difficulty here. Ioc had not, from the first (l. 1488), expressed his 'belief' in the story of his paternity. Later (l. 1523) he suggests the likelihood of a mistake on the part of Creusa, and finally (l. 1546) he flatly refuses to accept her statement, unless Phœbus himself should confirm it. There may possibly be some error in the text.

l. 1610. παιδός, gen by attraction into the relative clause = παιᾶ or &c., a fairly common construction.

l. 1612. ρόπτρων, the 'ring-snapper' on the temple door. For illustrations see *Tr. t. Ant.* s. v. JANUS. Herodotus (6, 91) tells how an Aeginetan fugitive caught hold of the rings on the door of a temple of Demeter ἐπιλαρπάντερος τὰς ἐπισπαστήρων, and clung to them until his hands were cut off by his pursuers.

l. 1613. ἐκρημνάμεσθα. This form, for the usual *κρεμάμεθα*, *κρέμαμαι*, occurs in *H. Furr.* 520 and one or two other tragic passages προσεννέπω, 'bid adieu to.' Cf. Aesch. *A.*, 1262 'Λίθον πίλα δὲ ταῦτ' ἔγω προτενέπω, Soph. *Tr.* 857 καὶ τὸν διφρευτὴν Ἡλια προτενέπω.

l. 1614. ἔνεστα—'it is well that,' &c., the so-called 'momentary' aorist, referring to the moment when Creusa uttered the words *αὐτεφόρω*, &c. Cf. *Δάρδα* l. 308 n., and see references given there.

l. 1615. Cf. *Bar. h.* 882 ὥργεται μόδις, ἀλλά ὥρα, πειστος το γε θεῖα σθένος, also Longfellow from Friedrich von Logau, 'Though the mills of God grind slowly, yet they grind exceeding small.'

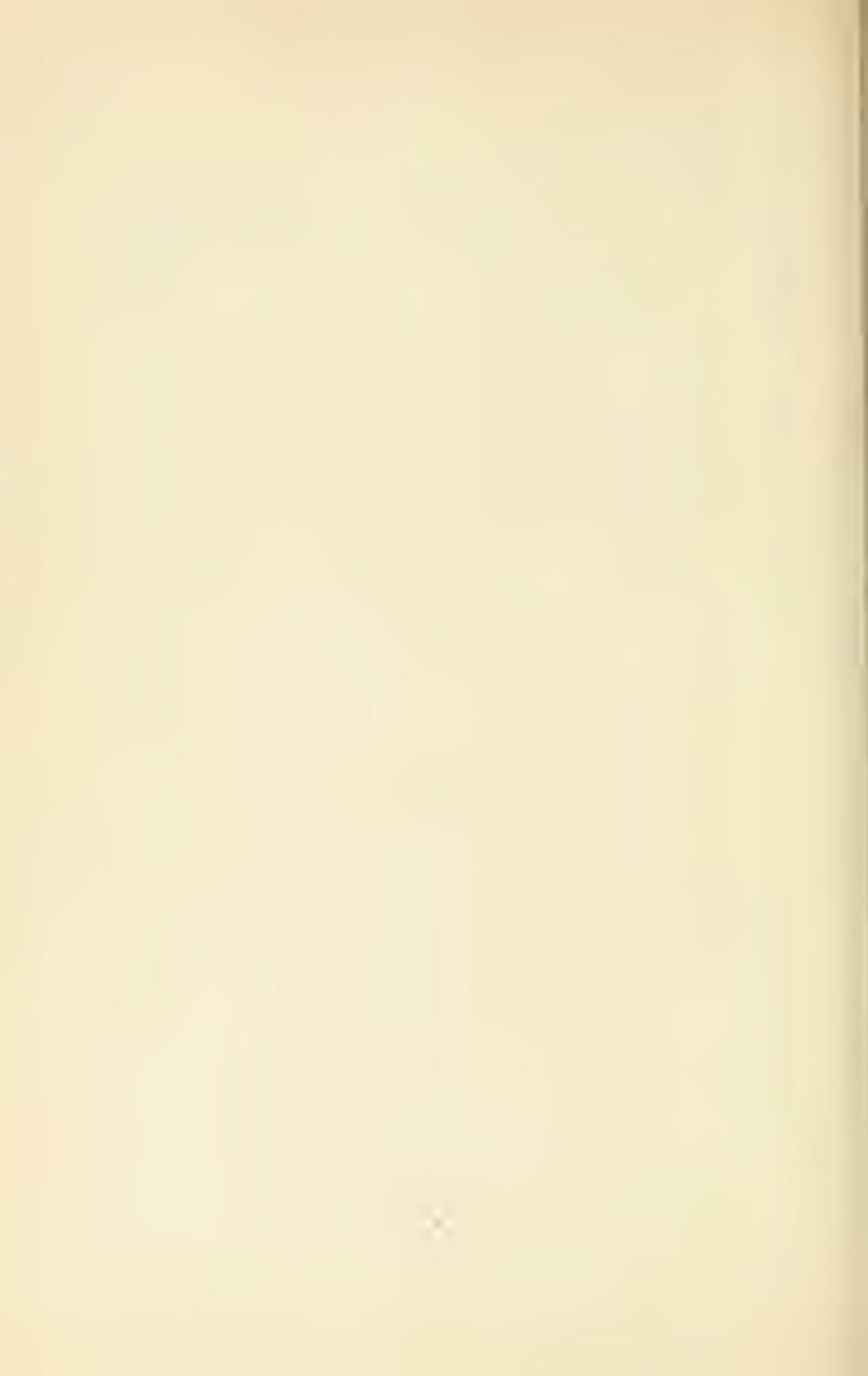
πως = 'it may be that.'

l. 1616. ἔφορα, 'escort' (in the air), not 'follow.'

l. 1619. ἐλαύνεται, 'is harassed.' So *μικρός ἐλαύνειν* *Ant.* 31, συμφοράς . . . οἴσας . . . ἐλαύνεται Soph. *Trach.* 1045.

l. 1622. ὥσπερ πεφύκαστι, 'as is their nature.' B., i. e. they will fare *badly*, because they are by nature *bad*.

For the elision of τ in the perf., Paley instances σπειραρτήρεστι ἀλλοι &c., *Tr. ad. 150*. As regards the concluding trochees the same editor observes that this metre is not often employed to convey moral reflections, and that the only other play, in which the Chorus use it at the conclusion, is the *Oedipus Tyrannus*.



CRITICAL APPENDIX.

CONTAINING a list of the principal variations and corrections, with a short commentary, supplementing the footnotes to the text. An account of the MSS. and principal editions is added at the end of the Introduction.

1.1. 1-3. In the first line various 'emendations' have been attempted, the simplest being to transpose *ράτοις* and *χαλκέουσιν* *v.*, or to read *ράτουσιν πόλιον*. Dindorf 1867 re-writes the whole passage thus:—

‘Ατλας, ὁ χαλκέωνος οὐρανὸν θεῶν
δχῶν παλαιὸν οἴκον, ἐκ τριῶν μᾶς
θεῶν ἔφυσε Μαῖαν, &c.

But no alteration is necessary. See note.

1. 83. For *λίμπει* Musgrave (also Badham and Nauk) reads *κίμπει*, governing *ἄρματα*, 'turns his car' on his backward course. This makes good sense, but has no manuscript authority.
1. 84. *πέρ τε δ' αἰθέρος* is the reading of the Palatine Codex, *δπ'* was added by Badham. For the other reading, *πνὶ τῷδ' αἰθέρος* see note.
1. 98. Badham suggests *εὐφημοι*, but the double epithet to *στόμα* is unobjectionable. There is no need to alter *ἄγαθον*, either to *ἄγαροι* (Musgrave) or to *ἄγαθοι*, 'gentle lords.' Bayfield. I. Dindorf reads *φρενεῖν*, after *ἄγαθον ἐστι*, connecting it with *ἀποραιεῖν* as a real infinitive.
1. 118. A syllable is wanting in the MSS. to make this line correspond with l. 134 in the antistrophe. Fix reads *μυτάρ* from *Hipp.* 123, quoted in the note. This is plausible.
1. 120. To get rid of the difficulty in *μυρσίας*, Verrall places a comma after that word, connecting it with *ἐκπροεῖσαι* and making *φύβαν* refer to the 'bay' mentioned above. This mars the rhythm of the line by disturbing the natural connexion of *μυρσίας* with *φύβαν*. Paley suggests *ἄν* for *ίνα*, sc. *δίφραν*, with Badham's addition of *θ'* after *μυρσίας*, 'the bay which the sacred streams bedew, and the myrtle foliage,' &c.

1. 168. Musgrave's *αιράγω σ'*, for *αιράγει*, is quite an unnecessary alteration.

1. 172. Dindorf reads *καρρίφας*, from Hesychius, who explains it as *ἐκ τῶν ἔργων ξύλων γερόμεναι κοίται*, referring to the present passage.

1. 206. For *τείχεσι*, which does not correspond with the antistrophic line 220, Hermann reads *τίκαισιν* — 'stone-work,' or *τίκαισιν*. No such word as *τίκη* occurs elsewhere, and *τίκος* is a mason's tool (*H. F. 945*). Dindorf reads *τύπαισιν*. Musgrave's *πτυχαῖσι*, 'recesses' or 'spaces,' would make fair sense.

1. 221. Some word, such as Hermann's *βῆλος* (or rather *βαλόν*), omitting the γ, is wanted to complete the metre, and perhaps the construction (see note). Paley suggests that the γ may have been the initial of the missing word.

1. 222. The reading is quite uncertain. That in the text Hermann's has been generally adopted.

1. 251. The alteration of *οἴκοι* to *ἐκεῖ* (Burgess and Nauck), 'yonder' or 'elsewhere,' is plausible, as an antithesis to *ἐνθάδε*, such as is not uncommon. But it is not absolutely needed. The same may be said of Hermann's *περ* for *πον* — 'although.' *ἔσχατος* for *ἔχομεν* is required by the sense, as referring to past time.

1. 258. Dindorf's reading *ποιῶν πάτρός* is an improvement on the MSS. *ποιῶς πάτρας*, as is shown by Creusa's reply, in which however the questions are taken in reverse order (name, parentage, country).

1. 285. The MSS. reading *Πέθος* is probably right, notwithstanding the metrical irregularity. Even without supposing a *synizesis* (*Πέθεος*), as Paley suggests, an anapaest may be allowed in the third foot, especially in the case of a proper name. And, as Dr. Verrall observes, the rejection of *Πέθος* *Πέθηται* is natural in the mouth of Ion, as indicating his interest in a place associated with his patron god.

1. 286. Hermann's *τί τιμῆ*; seems to be the simplest correction of the MSS. *τιμῆ τιμῆ ὡς*. The *τί* might easily fall out, and the ὡς is unnecessary to the sense. Several other conjectures have been made, the most ingenious being that of Mr. Bayfield *τιμῆ τί ματεῖ*; adopted by Dr. Verrall.

1. 288. *γεροῦ* (Tyrwhitt) for *γέρ' οὖδ'*, is an obvious and certain emendation.

1. 300. The reading *ἐνστρέφεται* — *ἐνστρέφεται* is doubtful (see note) but it comes nearest to the MSS. *εὖ στρέφεται*. Badham reads *σηκοῖς ἵστρεψει* ('hangs at,' &c.), which is not very near the MSS.

reading. Moreover *ιστερεῖν* usually means 'to come too late' not 'linger.'

1. 315. Musgrave suggests *ἄπαρταχοῦ* for *ἄπαρ θεοῦ*, but the sense is clear.
11. 324 329. Some editors have attempted to change the order of lines by placing ll. 324, 325 after 327 or 329. But the disturbance of the natural sequence of thought is highly significant. Creusa approaches the subject of Ion's unknown mother with reluctance, then goes on to speak of other matters, and presently resumes the painful topic, which was necessary to introduce the story she had to tell.
1. 342. Hermann's correction *οὐ φησιν* supplies an answer to Ion's last observation. But perhaps the MSS. reading *οὐ φησιν*, 'by her own account she has suffered miserably too,' may after all be the right one.
- ll. 355, 356. In the MSS. these lines stand thus:—
 ΙΩ. *ἀδικεῖν νιν δὲ θεός ή τεκοῦσα δὲ ἀθλία.*
 KP. *οὐκοῦν ἐτ' ἄλλον ὑστερον τίκτει γόνον.*
- The transposition of lines by Hermann, with *ή* altered to *οὐ* and a mark of interrogation after *γόνον*, is a manifest improvement.
1. 379. The MS. *ἀκούτα*, as explained in the note, is a forcible repetition of *ἀκόντων* in the previous line. Hence no alteration is necessary.
1. 390. The MSS. reading *ἄλλ' ἔαν χρή* indicates a loss of two syllables. Wakefield reads *ἄλλ' οὐν ἔαν γε χρή*, but this, as Paley observes, 'seems mere patchwork.' His own emendation *ἔφερεντά* is adopted in the text, as giving better sense than *ἔαν*, since the sequel shows that Creusa was by no means minded to 'let it alone' without further investigation.
1. 404. Badham reads *ἀφεγμην*, probably misunderstanding the meaning of the phrase *ἀφείσθαι εἰς μέρην*. See note.
1. 417. Badham alters *ἔχω* into *ἔχων*, omitting the stop after *ἔχρησομεν*. But the abruptness of the MSS. reading indicates a rough and ready style, suited to the character of Xuthus.
1. 434. Reiske's *προσήκει γ' οὐδέν* is nearer the MSS. *προσήκει τὸ οὐδέας*, than *προσήκοντ* or *προσήκον*. The last word (*οὐδέας*) is all that really needs alteration.
1. 448. Comington's suggestion *πέρα* for *πάρος*, 'exceeding the bounds of prudence,' is worth notice. But, perhaps, as Paley observes, the MSS. reading (as explained in the note) gives the true sense of the passage.
1. 450. Some editors adopt the Aldine reading *καλό*, 'what the gods

deem good'; but the repetition of *κακῶς* and *κακά* is probably intentional.

1. 457. The correction *πότρα* for *μάκαιρα*, in the Florentine Codex, is necessary to make this line correspond with l. 477 in the antistrophe, *νεάνιδες ηθαί*.
1. 484. The MSS. reading *ἀλκάν* seems improbable after *ἀλκά* just preceding. Still instances of similar repetition do occur. Verrell's correction *ἀκμάρ* = 'force,' in connexion with *δορί*, is a good one. Herwerden reads *αἴγλαν*, 'light' = 'joy,' the same metaphor as in *λάμπωσιν*, l. 476.
1. 500. There is no great difficulty about *αὐλίοις* with its usual rendering (see note). Verrell translates it 'on the pipes' from *αὐλίον*, supposed to be a diminutive of *αὐλός*. But the word, with *ἀύτροις* following, would hardly have been understood in this sense, especially after the mention of *συρίγγων*, which was a distinct instrument from the *αὐλός* and the particular property of the god Pan. Herwerden's emendation *ἀναλίοις*, 'sunless,' is ingenious, but, according to the view we have taken, unnecessary.
1. 511. Stephens' correction *ἔχοισι* for *ἔχοντα* is necessary to the sense. The description could not of course apply to Xuthus.
1. 521. *οὐ φρογῶ*; interrogative Jacobs, is equivalent to the assertion in the MSS. reading *οὐφρογῶ*, hence no alteration is required.
1. 526. In *φρεάντιςσον*, the reading of Cod. Pal., *φρεάῶ* may be either the gen. of respect, 'uncultured in mind,' or the part. of *φρεάω*. The Aloline reading is *φρεαῶν*, the infin. But the notion of 'schooling' or 'advising' seems out of place here, since Ion was not attempting any such thing. On the whole Nauck's correction *φρεάῶν ἀμοίρον*, adopted in the text, is perhaps to be preferred.
1. 537. The MSS. reading *αλλως*, 'a mere gift,' may be right. The alteration to *ἄλλων* Dolbee, is perhaps an improvement, on account of Xuthus' reply *ἐξ ἐμοῦ*.
1. 588. For *περὶ Ιούντε* reads *πατερ*, assuming that the MSS. *πέρι* arose from misunderstanding the abbreviated *πρ*. But if the preposition be removed, *ἄττις γιγνώσκω*, 'what I am thinking about,' for *ἄ γιγνώσκω*, is surely an impossible construction? For the sense see note.
1. 594. The MSS. give the imperfect reading *μηδὲν καὶ οὐδὲν ἄττις*, which admits of no certain emendation. Scaliger's *q̄in* text is perhaps the simplest and gives excellent sense. The correction *οὐδὲντων* for *οὐδὲν ἄττις* is at all events tolerably certain.
1. 602. Paley defends *λογίαν*, to be scanned as a disyllable (like *Πίθης*, l. 285). But the objection as to sense still remains, and

either ἐν λόγῳ Matthiae' or λόγῳ (Verrall) may be adopted. See note.

1. 605. Stobaeus quotes this line as οἱ τὰς πόλεις ἔχοντες ἀγίωμά τε, which Dindorf adopts. Nauck, keeping οἱ . . . ἔχοντες, needlessly alters the final word to ἀγίωματος, making it depend upon ἀιθα-μύλλοις.

1. 624. παραβλέπων, the reading quoted by Stobaeus, is more forcible (see note than περιβλέπων. The MSS. give βίον, hence Nauck reads βίον. But this spoils the rhythm of the line, and βίον after αἰώνα would be superfluous.

1. 646. Neither Nauck's emendation ἐμ' αὐτοῦ ('here') nor Dindorf's addition of μ' after ζῆν is necessary to the sense. The latter however makes it somewhat plainer.

1. 649. Verrall retains the MSS. reading φίλοις corrected to λόγους as a play upon φιλῶ preceding. He takes it as neuter—'what thou likest,' or 'thy tastes,' in reference to Ion's desire to remain at Delphi.

1. 677. Hermann's ἀλαλαγάς see note', retaining τ' after στεραγ-μάτων, is a good correction, and suits his reading of the antistrophe (l. 696 τάνε τορῶς ἐσ οὐς γεγωνήσομεν. The superfluous γε alone, in the MSS. reading, is evidence of corruption.

1. 691. Here again the text is corrupt. Nauck's emendation τάνε θεοῦ φάμα (or φάμα makes fair sense see note. Badham reads ἀ δεσπότου φάμα, 'my master's tale.' Bothe would omit the whole line as an interpolation, understanding συμφορά with ἀτοπος, 'it (the event) delivers a strange message.' The antistrophe (l. 710), being imperfect, gives no clue to the metre.

1. 696. Paley brackets ἐσ οὐς as a probable interpolation, supposing ἀλλας γ' to be omitted in the strophe, without any substitution.

1. 710. A line is lost here; hence it is impossible to determine the genuineness of τυραννίδος φίλα, the strophe also (l. 691) being corrupt. For the general sense see note.

1. 721. Verrall reads εἰσβολῶν (gen. pl.,—'sorely constrained would be our city at receiving this *decent* (irruption) of foreign invaders.' But there is no authority for this sense of σκῆψις. Hermann's substitution of περοφέα ('impoverished' for στεροφέα is hardly an improvement on the text.

1. 723. The MSS. reading ἀλος is not certainly corrupt. It retained, it might refer to the συροικισμός of Athens commonly attributed to Theseus (Verrall). But the text reading ἀλε makes good sense and is generally adopted.

1. 737. The word ἐκγένοντος is probably corrupt, but no satisfactory emendation has been proposed. See note. Bothe and others

read *τοῦ σοῦ παλαιοῦ ἐκ γέρους*, which is mere patchwork, and barely intelligible.

1. 743. Badham reads *περιφερεῖ*, 'with circling staff,' i. e. feeling all round for the track. But if *στίβον* can be taken as suggested in the note, *περιφερῆ* is better.
1. 745. The MSS. reading *παρεσκέπω* is easily corrected into *πάρες* *καπφ* (Tyrwhitt). But the subj. *παρῆς* is required by the rule with *μῆ*.
1. 755. Mr. Bayfield's suggestion *νοσεῖ* is plausible, 'to avoid the intrusion of the servant's personality.' But cp. l. 808. Nauck assigns this line, as well as l. 753, to Creusa, but then to whom would *δεσποτῶν* refer?
1. 780. Nauck reads *ἐρτελῆ* for *ἐκτελῆ*, but the correction is hardly necessary. The same observation applies to *ταῦ* for *θεοῦ* in l. 787, and to *ἀκήρυκτον* for *ἀκύρωτον* in l. 801.
1. 803. Nauck, following Kirchhoff, continues this line to the Chorus, reading *μητρὸς δ' ὄποιας ἔστιν οὐκ ἔχω φράσαι*. But the question and answer, as in text, is more forcible.
1. 828. The meaning of *ἐλθῶν* is not very clear see note , and its genuineness has been reasonably suspected. Musgrave's *λαθῶν* would make a good antithesis to *ἀλεῖ*. For *χρόνον*, which is also obscure, Sciller proposed *φθόνον*, i. e. 'the odium' attaching to his base conduct.
1. 829 831. Hermann puts a comma after *γῆς*, reading 'Iow' , accus. , so as to continue the construction from *περιβαλεῖν*. This complicates the sentence unnecessarily.
1. 847. The *γε* of the MSS. is open to suspicion, and Paley's correction *μετήστεις τοῦτ'* makes good sense. Dindorf omits the line. In a later edition Paley has adopted Badham's emendation *οὐ φέσαι τοῦδ'*, but the emphatic *οὐ* is not needed here, and *τοῦτε*, referring to Ion alone, is improbable in connexion with the preceding sentence, in which the old man has been advising the removal of *both* parties.
1. 864. Nauck adopts Dobree's suggestion of *εῦ* for *οὐ*, 'in a case wherein.' But Creusa's agitation is better expressed by the series of short spasmodic questions, as in the text.
1. 877. The MSS. reading *κακοβούλευθεῖσ'* is probably right. See the note. Hermann suggested *κακά βούλευθεῖσ'*, but this (as Mr. Bayfield observes) gives *βούλεισ* the sense of *ἐπιβούλεισ*.
1. 890. Paley's reading *ἀρθίσοντα χρυσανγῆ*, though simplifying the construction, involves the loss of the expressive picture conveyed in the compound *χρυσαντανγῆ*.
1. 905. Mattheae and Hermann rightly omit the *καὶ* before *ποι.*, which would require *ἐμός* instead of *μοι*, as in l. 916.

1. 917. The MSS. add *οἰκεῖα* after *συλαθεῖς*. It spoils the metre, and is not required for the sense; still it is difficult to account for its insertion.

1. 922. Kirschhoff reads *καρπός*, referring to Delos as the 'garden of Zeus.' But the application is not obvious, and *καρπός*, as explained in the note, may very well stand.

1. 925. *οἴκτον* (Nauck) for *οὐτοί* is a good correction. The latter could only mean 'I can't have my till of geazing,' which is too appropriate to the context.

1. 930. *καυας* Musgrave is a probable correction for *κακας*, which hardly admits of a satisfactory interpretation.

1. 936. Badham brackets this line as spurious. There is some difficulty in the construction see note, but the mention of the *ἀντρού* seems almost necessary to the old man's reply. The interruption of the *τοῦτον τοῦτον* is not an unsupstantial objection; cp. *Ale.* 818; *Iph.* T. 706.

1. 943. To *αὐτοῖς*, the unusual form *φανεῖσθαι* Bindorf suggested *στρωφαῖσθαι*, 'I would agree,' which perhaps makes better sense. A similar alteration has been proposed in *Cyclops* 132.

1. 964. Hermann's correction of *τι λογίς τινὴλθεῖν* makes the line easier to construe, but there is hardly sufficient reason for altering the text.

1. 968. Badham suggests *πατραὶ εγρ* τοι *πατέρα σον*. This would improve the rhythm, but *πατέρα*, as commonly explained, is probably right.

1. 997. The reading *ἡλθεῖν* for *ἡλθεῖν*, suggested to Paley by a friend, is so probable, in regard of the supposed derivation of *ἥλης* from *ἥλειν*, that it would almost be well to adopt it. The MSS. *ἡλθεῖν* may be an explanatory gloss.

1. 999. *οἰσθ'* η εν is Badham's emendation for *οἰσθ'* η τι δ' οὐ. Bindorf has *οἰσθας*, which is a doubtful form in Attic Greek. In *Ale.* 780 the reading is probably *οἰσθας*, itself also a rare form.

1. 1004. Paley's reading *ἐχειν δ' οὐ* is nearer the MSS. *ἐχοιτ'* οὐ than Hermann's *ἐχοτας*, which Nauck and other editors have adopted.

1. 1011. Verrall reads *φάγε*, 'in the slaying,' from Cod. Pal., Cantab. *φάνετος*, 'blood.' See note.

1. 1016. Shape's emendation in text of the unintelligible *κρανεῖς ταῦτὸν λιχῶρ' εἰσφορεῖς* is ingenious and almost certain.

1. 1026. The reading *ιε' ἀπρίπει* Nauck, 'where you will be able to) deny,' though it brings out the force of *αὐτοῦ*, is perhaps hardly necessary.

1. 1028. The MSS. *λαβεῖν* seems to have been an error of the copyist.

caused by *λαβών* in the next line. But *λαβ-* and *λαθ-* are often confounded.

1. 1035. The MSS. omit *τι*, which was added by Wakefield to complete the metre. The line is, however, of doubtful genuineness and is bracketed in many editions, as in the present text.
1. 1064. *ἢ τε* (Hermann for *ατε*) is a tolerably certain correction, both for the metre (see the strophe, l. 1050) and the sense. Nauck's *οὐ νυν ἐλπίς ἐφαίνεται* is therefore unnecessary.
1. 1084. Musgrave's *κορενόμεναι* is an excellent emendation of the MSS. reading *χορεύμεναι*. The repetition of the same verb, as a participial adjunct, after *χορεύω* (implied in *χορεύει* l. 1080), is most improbable; whereas the expression *κοριτὶ κορενόμεναι*, especially with *κοριτὶ* following, is highly emphatic.
1. 1093. The form *ἀθέμιτας* from *ἀθέμιτος* is preferable to *ἀθερίτος*. Cod. Pal. Besides being required by the metre, to correspond with *ἐννύχιος* in the strophe, l. 1077.
1. 1099. There is possibly some corruption here, as the text reading does not exactly suit the strophe line 1083 *δενάῶν τε πητάμων*. But no certain correction has been proposed. Dr. Verrall objecting to the sense (but see note) suggests *τε Διος εἰς*, and Mr. Bayfield substitutes *ἄδει* for *εἰς*, having previously adopted Hartung's needless insertion of *διμφ'* before *δενάῶν* in l. 1083.
1. 1106. The MSS. reading *κλεαναι* is not demonstrably corrupt (see note); hence I have retained it in the text. *Ξέραι* (Dobree), unless similarly explained, would be equally inappropriate, the women, as well as the servant, being natives of Athens. If any alteration be made, Mr. Bayfield's *κεῖναι* is at once suitable to the occasion and nearly resembles the MSS. *κλεαναι*. Such corrections (as *δούναι* (Badham) and *φιλαι* (Elnsley)) are mere stop-gaps, without authority, to supply the sense required.
- II. 1134, 1135. The reading of the MSS. *ἡλίου φλογῆς . . . μέσας βολας* gives a very awkward, if not impossible, construction. Many corrections have been suggested; that in the text, by A. Schmidt, is the simplest and most satisfactory. By merely transposing the words *φλογῆς* and *βολάς*, the former is at once brought into its proper position as the gen. after *ἀκτίνας*, while *βολάς* assumes its natural construction with *ἡλίου*.
- II. 1138, 1139. If these two lines be retained, Elnsley's correction, *εἰγάντιαν* for *εἰγάντιον* is necessary to supply a substantive with *ἐχονταν*, which otherwise has no construction. This fact, as well as the superfluous *γε*, marks the passage as probably spurious. Hence I have bracketed these lines in the text. At the same time, as Verrall observes, it is difficult to account for its insertion.

I. 1154. The correction *λρωσήραι* for *λρωσήρη* (Stephens) is tolerably certain. The addition of an epithet to *ούραῖα*, itself an adjective, is awkward, and we desiderate one for *πόλω*.

I. 1171. There is a *lacuna* in the MSS. at the beginning of this line. Probably a genitive after *ηδοτήρ* should be supplied (see note), or else some adverb, such as Paley's *εθές*, qualifying *παρελθών*.

I. 1188. It is by no means certain that this line is spurious. It is not indeed necessary to the construction of the sentence, but the mention of *παιδὶ τῷ πεφηροτι* (see I. 978) at this juncture is significant, and there is no evidence of interpolation.

I. 1196. The MSS. *δόμοις* is apparently copied by error from the next line. This objection is hardly removed by Nauck's alteration to *δόμοις*, to preserve the normal construction with *εἰσπίπτει*. Paley's suggestion *στέγηρ* gives the right sense, but no emendation is certain.

I. 1214. Owing to a misapprehension of the meaning of *έχοντα* (see note), various alterations have been proposed; e.g. *λαβὼν έχοι* (Dindorf), *δλόντ' έχοι* (Kirchhoff), &c.

II. 1227, 1228. The MSS. reading *Φοίβοι* should be retained: see note. These two lines form a fitting conclusion to the messenger's speech, and are almost necessary to explain the meaning of

I. 1226.

I. 1232. I have thought it best to retain *θοῖς* as an epithet of *έχιδνας* (see note). Dolée's reading *θοαις*, with *σταγόσιν*, will mean 'quickly acting.'

I. 1251. For the MSS. reading *Πυθίφ* either *Πυθίη* as in text, or *Πυθίων* may be adopted.

I. 1252. Scaliger's *ἴν τιχης* is the best correction for the MSS. *ἴν εἰτιχης*. Hermann, not so well, proposes *ἴν εἰτιχεις*, 'where you were once happy.'

II. 1266-1281. Kirchhoff alters the arrangement of these lines by putting II. 1270-1274 after I. 1265, next II. 1279-1281, then II. 1275-1278, and last II. 1266-1268. But the incoherence of the MSS. order seems intentional.

I. 1273. Nauck unnecessarily alters *δωμάτων* into *δικτίων*. The metaphor is sufficiently indicated by *περιβαλούσα*.

I. 1280. I have retained the common reading of this line, omitting the MSS. *οὐ*. It may, however, be retained, if we put a note of interrogation after *εἰργασμένων*.

I. 1286. *έκτανες* is Heath's probable correction for the unmetrical *έκτενες* of the MSS. Nauck reads *κάτ' έκτανες οὐ*, but this is a too violent alteration, and the imperfect is almost required by the sense.

1288. *ἀποσιαρ* Seidler is a simple and probable emendation for δ' *οὐσιαρ*, and removes all difficulty. See note.

11 1296 1299. The transposition of these four lines, so as to make them follow l. 1303, is not obviously an improvement. There is perhaps a slight advantage in bringing the μέλλειν of l. 1300 into closer connexion with the ἐμελλεις of l. 1295, to which it refers: but the connexion of the whole passage is clear enough according to the MSS. order, and there is no need to change it.

1. 1337. *ἱπαγκάλισμα* see note is a tolerably certain emendation by Elmsley for the MSS. reading *ἱπ' ἀγκάλαις ἔμαις*. That would involve the awkward, if not impossible, expression *ἀγκαλαις χερός*, 'arms of my hand.'

1. 1342. For the MSS. *τόδε*, Hartung's suggestion *τάδε* might possibly be adopted. 'How came you to hide these (relics) from me, when you received them so long ago?' Or 'when you received me (and them) so long ago?'

1. 1348. Either the MSS. *θρίσσειν* or Musgrave's *ἴρισσαι* would be a possible reading, but no change is necessary. See note.

1. 1356. Nauck needlessly assigns this line to Ion; making the Pythia strike in with γιώσει τοῦ ἀντος, — 'that you must decide for yourself.' Dindorf thinks a line has fallen out after 1355.

1. 1360. The Aldine edition has *ἐβούλεθ' οὐνεκ'*, probably to complete the construction with *ὅτον* (see note). Badham reads *ὅτον δέ γ' ουνεκ*, but the γε is superfluous. Perhaps Mollendorf may be right in omitting *λέγαν*, as a gloss to explain *ἔχω* in the sense of 'understand.'

1. 1386. *στοικεῖ* is Dobree's correction for the MSS. *εσωστε*. Paley's suggestion *η ἀστοικεῖ* is equally good, and involves less alteration.

1. 1388. *ἱπερβαῖην* for *ἱπερβαῖη* comes nearest to the MSS. reading. Wakefield and Dindorf read *ἱπερβαῖη τις ἄν*.

1. 1390. For the MSS. reading *στεγίσσι πὸν πολλὰ καὶ πάριθεν οὐσθί μοι* which Verriall defends. Nauck reads *στεγά σόν πολλὴ . . . ησθί μοι*, i.e. 'you have been too much for me.' But Paley's emendation, given in the text, is more satisfactory. He supposes *πολ* *ερια* to have been corrected to *πολλὰ* after the *-ερι-* had dropped out, and the *σό* to have been added to complete the verse. Or and *η* were often confused, as *οῖσθα* for (*ἐν*)*ησθα* in l. 1351.

1. 1400. This line is clearly spurious. It was in Pari's cave (l. 928) that the child was exposed, but the one here mentioned is the cave of Aglauros, which was some distance away l. 492 n. Also the account disagrees with that given in the prologue l. 17.

1. 1404. Hermann and Dindorf read *οὐρ* for *οὐ*, misunderstanding the sense. See note.

1. 1416. The MSS. give *ἡ τόλμα γέ*, but the *α* is short. Either Hermann's *ἡ γέ τόλμα* as in text, or Dindorf's *ἡ τόλμογέ* will do. *Τόλμογ* is a variant form of *τόλμα*, like *δίδα* and *δίδη*, &c.

1. 1424. The MSS. reading *θέσφαθ'* must be corrupt, in spite of Hermann's attempt to render it (see note). Some word is wanted to relieve the bare prosaic statement in *αὐτὸν φάσματα*, hence Musgrave's correction *δισπρίθι θ'* will not answer the purpose. [Verrall suggests *τόδι* or *τόδ'* *ἐρθανας σὺ φάσμαθ'*, &c., i.e. 'you described it before it was shown,' but *φάσματα* is hardly the right term here, and the *σύ* is not wanted for emphasis. There is no reason to suspect the word *ύφασμα*.]

1. 1427. The corruption is, I think, confined to the words *παγχρυπός γένει*, perhaps to the last word only. There seems to be no objection to *ἀρχαῖον τι* (see note), but *γένει* is objectionable on account of the unusual contraction and also for the sense. It was not the 'jaws' only, but the whole serpent that was 'of gold' (l. 25). It is perhaps hardly safe, in default of authority, to adopt Paley's tempting suggestion *παγχρυπός γένος*, in support of which he cites Aesch. *I. am.* 562, where *ἀρχαῖον γένος* is used of bright armour. Pierson's emendation *δρικοντες μαρικαροντε* is simply a re-writing of the MSS. reading, and leaves the really doubtful word unaltered.

Paley (on l. 1430) observes that the number of corruptions within a few lines shows that this part of the play had been very carelessly or illegibly written in the original MS.

1. 1428. The reading is again uncertain. That given in the text, though capable of translation, is not quite satisfactory. But neither the Aldine *η*, for *ῃ*, nor Dobree's *η τέκνη* *ἐγτρέμειν*; *λεγετε*, adopted by Nauck, improves the sense.

1. 1434. *Άθανα* is Matthiae's correction for *Άθηνα*. Nauck, following Stephens, reads *Άθανα σκοτεῖται, ἐξηργασται*, to preserve conformity with the received legend. But see note.

1. 1489. Paley reads *δὲ αἴς* for the MSS. *δέ ἐμαῖς*, which cannot be right, as it was Crusius's own handiwork (l. 1425). Either this, or Barnes' *δέ ἐμοῦ*, 'of me thy mother,' may be adopted. *Άρητα* is a correction of the MSS. reading *ἐνῆψα*.

1. 1498. Paley restores the dodecalectic metre by omitting the sup. *fluons* *ἐν* before *φόβῳ* and inserting *τάν*.

1. 1504. Seeliger's emendation *δειλαῖα* comes near the MSS. *τελαῖα*. But *δειλὰ δέ* Barnes is better, answering to *δειλὶ μέρ* preceding.

1. 1513. Pierson's correction *αὐ* for *εὐ* is probable, to avoid tautology with *καλῶς*, though Hermann retains the *εὐ*.

1. 1562. Nauck retains the MSS. reading *τορίχης*. Dindorf *κορικῆς*.

but the sense is not obvious. Lenting's correction *κομίζη σ'* is tolerably certain. Verrall reads *τομίζη σ'*, 'give you a recognised place in the family,' instancing the phrase *τομίζόμενοι γιεῖς*, 'sons by adoption.' But the letters K and N are readily confounded.

1. 1603. *ἴψ* is Wakefield's very probable conjecture for the MSS. *εἴψ*. Mr. Maenaghten (*Classical Review*, vol. ii. p. 42) suggests *εἰδόψ*, which is also good; but in that case δ' *αὐ* must be read for τ' *αὐ*, to preserve the contrast with *δόκησιν*.
- II. 1604, 1605. The meaning is clear, and there is therefore no occasion for Nauck's alteration, for which see footnote to text.
1. 1614. *ποτε* for *πον* is L. Dindorf's emendation. Paley (from Grotius) suggests *δεῖ γέ πον*, which is also plausible.
1. 1617. The MSS. give this whole line and the latter half of l. 1618 to Creusa. Hermann restored the part to Ion. The last utterance *ἄγιοι τὸ κτήμα μοι*, at all events would be inappropriate to Creusa.

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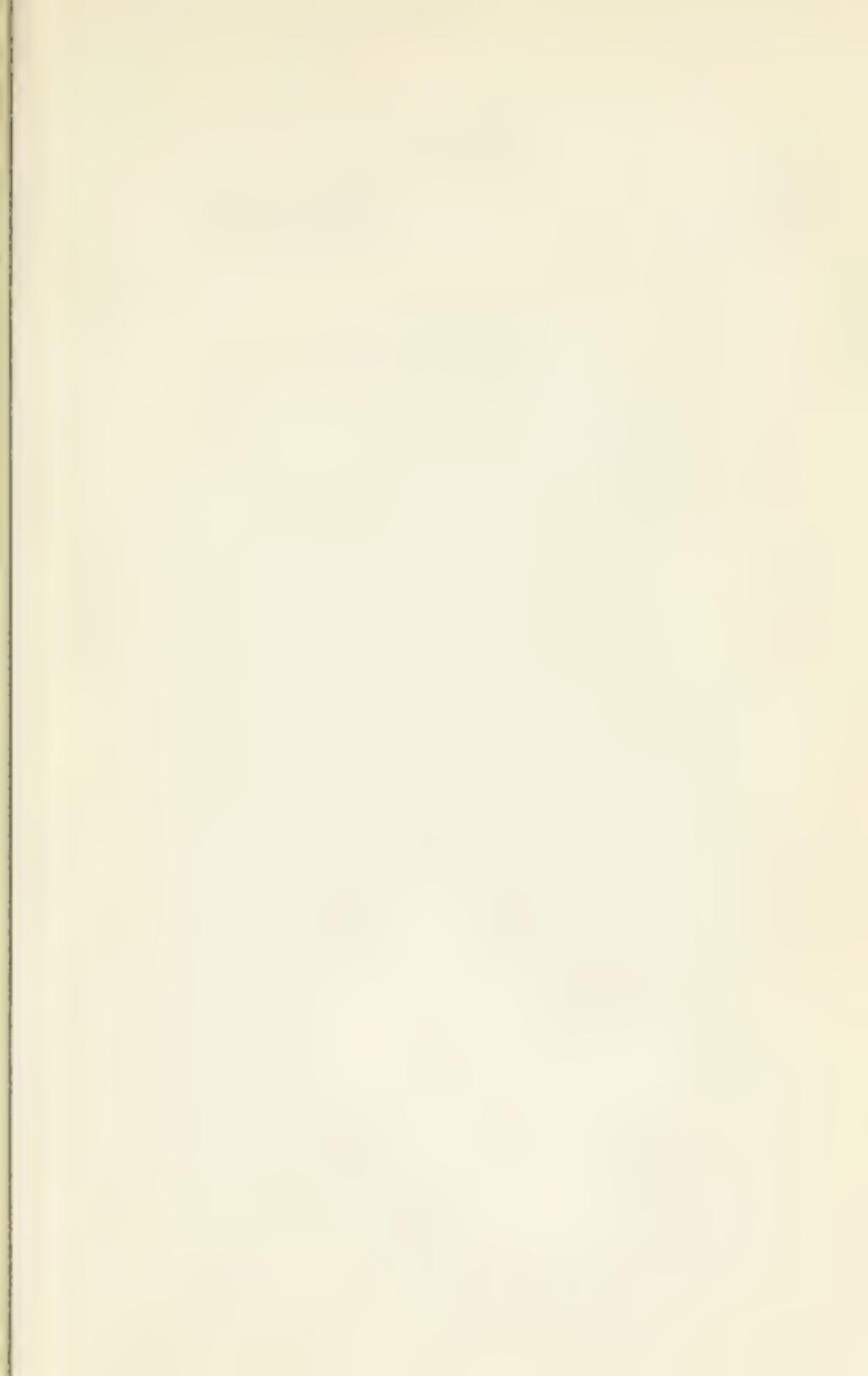
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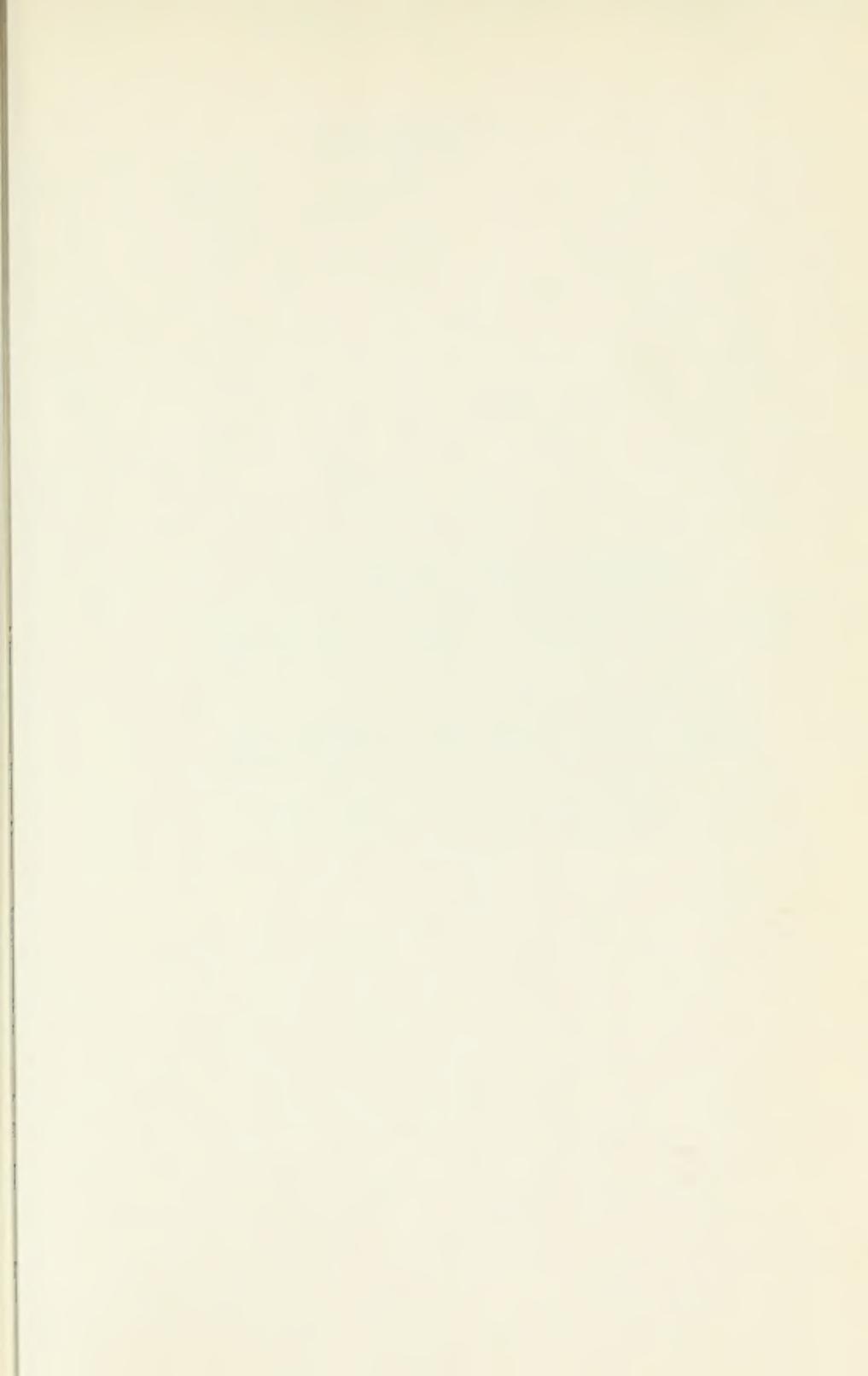
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